

A list of some of the abbreviations employed in the work.

- अ०—The *Nirnaya sagara* edition of the *हर्षचरित*
 अम०—अमरकोश
 अल०—अलङ्कारसर्वस्व of रघुव
 उत्तरराम०—उत्तररामचरित of मवभूति
 क०—The *Calcutta* edition of the *Harshacharita* by *Is varn*
chandra Vidyasagara
 का० or काम०—कामन्दकीयनीतिसार
 काद०—कादम्बरी (*Dr Peterson's edition*)
 क्षीर०—क्षीरस्वामी, commentator of the अमरकोश
 चतु०—चतुर्वर्गचिन्तामणि of हेमाद्रि
 पा०—पाणिनि's अष्टाध्यायी
 ब०—The edition of the *Harshacharita* in the *Bombay Sanskrit*
Series
 बृह०—बृहत्संहिता of बराहमिहिर (*edited by Prof Kern*)
 भागवतपु०—भागवतपुराण महा०—महाभारत (*Bombay edition*)
 मनु०—मनुस्मृति मे०—भेदिनीकोश
 याज्ञ० or याज्ञवल्क्य०—याज्ञवल्क्यस्मृति रघु०—रघुवश
 वायु०—वायुपुराण (*Ānandas rama ed*)
 विष्णुपु० or विष्णु०—विष्णुपुराण शब्द०—शब्दकल्पद्रुम
 स०—सकेत, commentary on the *हर्षचरित* सि कौ = सिद्धान्तकौमुदी
 A—The *Nirnaya sagara* edition of the *Harshacharita*
 Anand ed — *Ānandas rama* edition
 B—The edition of the *Harshacharita* in the *Bombay Sanskrit*
Series
 B R W W—Beals Buddhist records of the Western World
 C—Is varachandra's edition of the *Harshacharita*
 C I or C I I—Corpus Inscriptionum Indicarum
 C and T—The translation of the *Harshacharita* by Prof
 Cowell and Mr Thomas
 E I—Epigraphia Indica
 I A—Indian Antiquary
 J B B R A S—Journal of the Bombay Branch of the Royal
 Asiatic Society
 J R A S—Journal of the Royal Asiatic Society
 P—Dr Peterson's edition of the *Kādambari*

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Introduction.

I. Personal History of Bāna.

About the personal history of Sanskrit authors and especially poets our knowledge is generally very meagre. In the case of many Sanskrit poets we know next to nothing beyond their names. Around the names of some (e.g. Kālidāsa) tradition has been busy in weaving such fanciful and bewildering stories that it is no easy task to separate the solid grain of truth from the chaff. In the case of some, the meagre account of themselves contained in their own works has to be eked out with information derived from contemporary or subsequent records in literature, grants and inscriptions. There are a few who have left to posterity a tolerably full account of themselves in their works.* Bāna perhaps stands at the head of such Sanskrit authors. To his Kādambarī is prefixed a brief account of his family. But in his Harshacharita we find a much fuller account of his ancestors and of himself. The first two Uchchhīṃśas of the Harshacharita are taken up with the history of Bāna's forefathers and of Bāna himself. The personal narrative is continued even in the third Uchchhīṃśa. Space does not permit us to give in detail a full account of Bāna as gathered from the Harshacharita. We propose to dwell upon only a few salient points of the narrative of Bāna's personal history.

The genealogical tree of Bāna's family as constructed

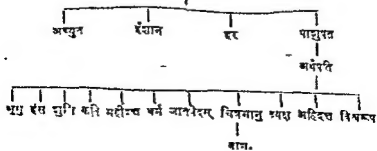
* In this connection we may mention Bilhana and Man-
kha, who, in the Vikramānkadevacharita and the S'rikantha-
charita respectively, furnish a full account of their lives, their
contemporaries &c

from the Harshacharita* is given in the footnote below. In the introductory verses to the Kādambari the genealogy is given as follows. Kūbera was a Brāhmaṇa of the Vātsyāyana gotra and was honoured by many Gupta kings. His son was Arthapati, whose son was Chitrabhānu who was Bāna's father. The student will notice that in this narrative, Pās'upata, who appears to have been the great-grand-father of Bāna, if we are to rely upon the Harshacharita, is omitted. It is strange that Bāna (or his son who is supposed by some to have written the introductory verses to the Kādambari) should have forgotten his own great-grand-father. The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pās'upata were not to be found in the Mss. used for preparing the printed editions of the Kādambari.

The progenitor of Bāna's family, Vatsa, lived in a place called Pritikūṭa on the banks of the Hiranyabāhu, otherwise called S'ona. Bāna's mother, Rājadevi, died while he was yet a child. He was all the more dear to his father, who was a very mother to him. Bāna had the misfortune to lose his father when he was about fourteen years old. Bāna tells us that he thereafter led a wandering life. He mentions as the

* वत्स, cousin of सरस्वत who was the son of सरस्वती and दधीच.

कुबेर (a descendant of वत्स).



companions of his wanderings a number of persons* Although Bāna had ancestral wealth sufficient to maintain him in ease and comfort yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brāhmanādhivāsa (or Pīlikūta) with broadened sympathies and a widened outlook

One day in the height of summer when Bāna sat in his house after the midday meal his cousin (born of a Sudra woman) Chandrasena ushered in a courier who brought a letter from Krishna a brother (cousin) of Emperor Harsha. In the letter Krishna referred Bāna to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was —

Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bāna) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the Emperor's court without delay.

After a good deal of musing as to how he would be received at the court of Harsha, Bāna performed some auspicious rites and set out from his native place Pīlikūta. On the third day he reached the camp of Harsha which was then on the Apravati near the town Manitara.

* “अभवत्वास्त्य वयसा ममाना सुहृदः सहायाश्च । तथा च । भ्रातरी पारशवी चन्द्रसेनमाचूणी, भापावनिरीशान परमित्र प्रणयिनी रुद्रनारायणी विद्वानौ वारदागवासबाणौ, वणजविर्वेणीभारत, प्राकृतकुरुपुत्रो बाहुविकार, चन्दिनावनह बाणयज्ञवीर्याणो, वात्स्यानिका चक्रवाकिना, जज्ञुल्लिको मयूरक, ताम्बूलपायस्कण्डर, भिषगुत्रो मदारक, पुस्तकवाचक मुद्रि, कलादक्षामीकर, हैरिक् सिधुका, लेखको गोविन्दक, निग्रहदीरवर्मा, पुस्तकतुमारदत्त, मार्दङ्गिको जीमूत, गायनो सोमिलप्रहदिल्लो, शैरग्री बुरद्विका, वांशिको मधुनरपारावतौ, गायत्रोपाध्यायो रुद्रक, सवादिका करलिका, लाहुरगुवा ताण्मिर, आश्रिक आण्मिर, कितवो भीमक, शैलसिधुवा शिराण्क, नर्तरी हरिणिका, पारागरी ममलि, क्षपाणो वीरदेव, वयसो गवसेन, शैवो वरधोण, मयसाधक कराल, अक्षरविवरभ्यमनी रोहिताश्व, धानुवादीन्द्रिक, दाहुरिको दामोदर, एन्द्रातिश्वनोराश्व, मयरी ताम्रचू ।”

When Bana was presented to Harsha who had with him the son of the king of Malva the emperor received him at first with mock signs of anger but afterwards showed him much favour. After basking in the sunshine of royal favour, Bana returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudrishti entertained him with a recital of the Vayupurana. Then the bard Sâchubana recited two verses (Âryâs) which pointedly referred to the life of Harsha. All were charmed and Bana's cousins (sons of his paternal uncles) Ganapati, Adhipati, Taripati and Syâmala looked at one another and the youngest of them, Syâmala made bold to ask Bana to tell them from the beginning the wondrous story of Harsha's life. Bana expressed his inability to do justice to the mighty deeds of the emperor and as the day was far advanced began the narrative the next morning.

Here ends the autobiographical part of the Harsha charita with which alone we are concerned at present.

As to the later stages of Bana's life we have no account left. He died leaving his romance of Kâdambari unfinished. Bana's son tells us, in the introduction to the Uttarabhîga that he finished the Kâdambari as a work of filial duty and not out of pride*. Dr Buhler says that the name of Bana's son was Bhubanabana†. In some MSS of the Kâdambari the son is called Pulinda‡ or Pulina. Dhava-pala while praising Bana in his introduction to the Tilaka-manjari seems to suggest that Pulinda was the name of his son§.

* यावे निव विजिरे तद्वत्सेव साधे विच्छेदमाय भुवि यन्तु कथामवध । दुःख
सजा तदममासिद्वय विनोदय प्रारब्ध एव स मया न कवित्वपात् ।

† See Dr Peterson's Introduction to Kâdambari I. 40

‡ Vide Prof S P Haradarkar's report on the search for MSS 1904-5 1906 p 39 see also Dr Steins catalogue of Sanskrit MSS at Jammu p 299

§ वेव ७ १ १ पुनः काल करोति विमलवर्धनः ।

किं पुनः कृतसुखानुत्तिष्ठ (४१) वृत्तमिति ॥ verse 26

(It will be noticed that the verse has two meanings.)

It is said that the poet Mayūra was a contemporary and father in law of Bāna. Mayūra praised the sun in hundred verses which make up the *Sūryasataka* and became free from leprosy. Bāna became jealous of him, maimed himself, composed the *Chandisataka* in honour of Durgā who made him all right. The story of Mayūra's freedom from disease is alluded to in the *Kāvya-prākāśa**. There are *Subhāṣitās* in which Bāna and Mayūra are spoken of as contemporaries and as patronized by King Harsha†. Verses from the *Sūryasataka* are quoted in the *Dharmajalokā* (latter half of 9th century A. D.)‡. The *Kavikāntahavāna* of Kshemendra mentions Mayūra by name and quotes a verse as his which is found in the *Sūryasataka*§. So it is not beyond the bounds of probability that Bāna and Mayūra were contemporaries. A Mayūrika is mentioned as one of the companions of Bāna in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake doctor (*Jangulika* = *Vishavaidya*), it seems to us that he is not the same as the poet Mayūra. The commentators of the *Bhaktamālistotī* of the Jain Manatungacharya say that Manatunga lived at the court of Bhoja in Ujjain and was a contemporary of Bāna and Mayūra. They further narrate various stories about Bāna and Mayūra. We believe that those stories have no historic basis and are purely imaginary. We therefore refrain from reproducing them here.

‘II The date of Bāna

As we are fortunate in possessing some account of Bāna from his own pen, so also we are lucky in being able to fix

* ‘आदिमदमयूरादीनामिवानर्पतिवारणम्’ वाचस्पतेश्च I

† ‘अतो प्रभातो बान्देवा यमातस्तद्विवाहः ।
श्रीहर्षस्याभवत्सम्य समो वाणमयूरयो II’

This verse is ascribed to Rājasekhara and is quoted in the *Subhāṣitavali* and the *Sāranga-lharapaddhati*.

‘स विप्रवर्षविन्दितिहारिणोरवगिरिणि ।

श्रीहर्ष इव सङ्घट्ट चक वाणमयूरयो II’

नवसाहस्राङ्कचरित II 18

‡ The verse ‘दत्तानन्दा’ &c (9th in the *Dir ed* of *सूर्यसतक*)

§ In the fourth *stūpī* of the *कविकण्ठाभरण* the verse ‘अस्तस्य स्तवयुगे’ &c is quoted as Mayūra’s. (12)

the date of Bana beyond the possibility of cavil. As a matter of fact Bana's date is one of the surest planks in the tottering structure of ancient Indian Chronology.

This is not the place to set out in detail how Bana's date has been fixed. Suffice it to say that a famous Chinese traveller Hiouen Thsang, was in India from 629 A D to 645 A D. He has left extensive memoirs of his travels in which he speaks in detail about a King Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bana and by the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha the patron of Bana is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A D to 648 A D. Therefore Bana must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bana is mentioned by Ruyyaka in his Alamkârasarvasva a number of times.* We are told by him that he wrote a work called Harsha charitavârtikâ†. Ruyyaka wrote his Alamkârasarvasva about 1150 A D

(2) Kshemendra, in his voluminous writings men-

* "यस्योक्तमिति मुनिभिः" इत्यादिद्वयचरिते श्रीरण्डाभ्यन्तरद्वयने' p. 47 of अलङ्कारमयस, "तथा च ह्यचरिते 'अनुरूपो देव्या इत्या मममावना' इत्या १, तथा 'वामीति न सहस्रदृशम्' इत्यादायुक्तविषय आक्षेप" p. 117 of अलं., 'यथा ह्यचरिते राव्यकथन प्रति श्रीद्वयोस्त्रिषु वरि बाल इति मुत्तरामपरिव्याज्योऽस्मि' p. 139 'नमस्तु शिरसि धनूषि बाव' 'पूर्वाश्रित्य गमाणा मौल्यो वा' p. 158 of अलं. (this occurs in the 6th उच्छ्वास) 'यथा वा ह्यचरितप्रारम्भे श्रद्धमन्ति वेदमस्तु' इति १. ४१ तत्रैव मुनिद्वयोऽप्यन, पुनरिदवात्ता १ श्रवम्" p. 18. He quotes from the Kâlambari also. 'विषयमेषु वषमद्वयो दम्पि' अलङ्कारमयस p. 101 of अलं. (see वादमयी I 6 of P)

† 'यथा (उच्छ्वास) च मममावनामनिरा'कवि' वि ह्यचरितप्रारम्भे मादिश्रीमीमांसायां च अमु मेव प्र. अ. पृ. १२३ p. 61 of अ-लङ्कारमयस

tions Bāna by name a number of times* Kshemendra tells us that he wrote his *Kavikanthābhārana* and *Suvittatīka* in the reign of King Anantavāja (1028-1063 A D) of Kashmir, and quotes a verse of King Kulīśa (1080 A D—1088 A D) So he flourished in the latter half of the 11th century A D Kshemendra seems to have written a work called 'Padyakādambari' based on Bāna's romance †

(3) Namisādhū, the commentator of Rudrata's *Kāvya-lamkāra* mentions the *Kādambari* and the *Harshacharita* as the specimens of the two types of prose compositions, viz. *Kathā* and *Ābhyāśika* ‡ From the last verse of his comment we learn that Namisādhū wrote in 1069 A D

(4) Bhoja in his *Sarvasatīkhanthābhārana* has a few references to Bāna In one place we are told that Bāna does not excel so much in poetry as in prose ¶ The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed But he seems to have come to the throne in the second decade of the 11th century.

(5) The *Disarūpa* of Dhanamjaya mentions Bāna by name § Dhanamjaya was patronized by king Munja § If Munja is the uncle of the great Bhoja, which seems to be the case Dhanamjaya flourished about 1000 A D

* In his *औगिलविचारचर्चा* he quotes the verse 'स्तनयुगमञ्जुसूत' &c and says in the same work "न तु यथा भट्टवाणस्य 'जयश्रुपेन्द्र स चकार' " In his *वविकण्ठाभरण* (सन्धि II) he says "यथा च भट्टवाणस्य 'कटु वणन्तो मलदायवा' " (which occurs in the Introduction to the *वादम्बरी*)

† In his *वविकण्ठाभरण*, क्षेमेन्द्र cites no less than seven verses from his *पद्यकदम्बरी* One of them is 'तलालोपनते वयसनिधने हा पुष्परीकेति तन्मोहव्यजनमदममनमल जीवस्य सन्तर्जनम् । कुञ्जव्यापि वपिञ्जलेन वरुण निस्पदमारुद्धित येनाद्यापि च तै स्मृतेन हरिणे शृण्व परित्यज्यते ॥' (this is cited as an instance of *शब्दवैमल्य* in the 4th सन्धि)

‡ See comment on काव्यालङ्कार of रुद्र XVI 22 and 26

¶ 'यादृग्गद्यविधौ द्वाण पद्यबन्धे न तादृश ।' p 142 of the 1st Vol of the Benares edition See p 146 of the same volume for a quotation from Panini 'हर इव जितमन्मथ गुरु इवाप्रतिहतशक्ति'

§ 'यथा हि महाद्येतावर्णनानसरे भट्टवाणस्य' under II 35 (निर्णय ed) 'यथा कादम्बर्या वैशम्पायनस्य' under IV 66

§ 'गाविष्कृत मुञ्जनदीतगोपीवैशम्पायना दशरूपमेतत्' last verse of the *दशरूप*

(6) Abhinanda wrote the Kādambrikathāsara, in which he faithfully versifies the story of Bāna's Kādambari Abhinanda tells us that his great great grand father, Sakti svāmin, was a minister of Muktapīḍa a king of the Karkota family * Abhinanda is praised for the excellence of his Anuṣṭubh verses by Kshemendra in his Suṣṛitta tilaka†

(7) The author of the Dhvanyāloka Ānandavardhana, flourished in the reign of king Avantivarma (855-883 A. D.)‡ of Kashmir In the Dhvanyāloka Bāna and his two prose compositions are mentioned by name§ From this it follows that in the latter half of the 9th century Bāna's works had attained a pre eminent position in the world of letters.

(8) Vāmana in his Kavyālakṣarasūtravṛtti seems to quote a few words from the Kādambari § Vāmana flour-

* स शक्तिस्वामिन पुत्रमवाप हतशस्त्रिन् । राघ वर्योऽवशस्य मुक्ता पीडस्य मयिणम् ॥ verse 7 of वादम्बरीकथासार

† 'अनुष्टुप्पनतासता सामिनन्दस्य नदिनी । विद्याधरस्य वदने शुल्लिकेव प्रगाग्म् ॥'

We wish here to call the attention of the reader to a curious fact Abhinava gupta says in his Dhvanyālokalochana that Bhattajayantaka wrote Kādambarikathāśāra, p. 142 "कथाशास्त्रेण समवधौ यथा भट्टजयन्तकस्य वादम्बरीकथासारम्" The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Iochana or whether it is a mistake of the scribes We know that Abhinanda was the son of Bhattajayanta, called Vṛttikāra.

‡ 'मुलाका दिवसामी कविरानन्दवर्धन । प्रभा रत्नावरक्षायात्माप्रायेण दिवसेन ॥' राघवरत्नो १ 34

§ यथा व्याख्यानस्य स्वजनपदवर्णने भट्टवाणस्य 'यत्र च भट्टमातङ्गव्याख्यानम् । स्वव्याख्यानोऽपि p. 100, यथा हर्षचरिते 'समताय इव विरोधिना पदाधानम्' p. 101, 'यथा हर्षचरिते मिहनादवाक्ये—'वृत्तान्तिमहाप्रणये' p. 127, 'यथा कदम्बरी वादम्बरीरत्ननगरम्' p. 87 On p. 99 of the स्व व्याख्यान & p. 100 is quoted from the Harshacharita (उच्छृणु II) without naming it

§ "अनुवरोति भगवतो नारायणस्य" इत्यादि, इत्ये, मय्यथ कविना मुने एवमेव प्रकाशितं इति १ इति on 'माहनि भूतेष्वप्यन्तमम द्मुतो मणिः' इत्यादि इत्यादि १ 2. 44 For the words 'अनुवरोति भगवतो नारायणस्य' see १. १६ p. 6 of Dr. Peterson's edition.

shed in the latter half of the 8th century. We shall briefly indicate the data that enable us to arrive at this date for Vāmana. (a) Vāmana quotes from the Uttararīmacharita of Bhavabhūti a verse*. Bhavabhūti flourished about 700 A. D.† So Vāmana is later than 700 A. D. (b) He is often quoted by Pratīharendurāja, the commentator of Udbhata's Kavyālamkāra‡. Pratīharendurāja, who was a pupil of Mukula, son of Kallata flourished in the first half of the 9th century. Therefore Vāmana is earlier than 900 A. D. (c) Abhinavagupta says§ that Ānandavardhana, bearing in mind the conflicting views of Vāmana and Bhāmaha as regards Samāsokti and Ākshepa gave the verse 'Anurāga atī sandhya' (p. 37 Dhvanyāloka) as an example. So according to Abhinavagupta, Vāmana flourished before Ānandavardhana &c before the latter half of 9th century A. D. (d) A Vāmana is mentioned as the minister¶ of King Jayapīḍa (745-776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kavyālamkārasūtra. These four lines of inquiry make it highly probable, if not certain that Vāmana flourished in the latter half of the 8th century. Bāna's Kādambarī was well known, as shown above, in the latter half of the 8th century.

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bāna and his works. Besides those mentioned by us above there are writers of less note such as the authors of the Nalachampū and the Kirtikārumudī that refer to Bāna. We refrain from quoting them for want of space.

The date of Bāna is of paramount importance for the chronology of Sanskrit writers. Bāna in the introduction to his Harshacharita mentions a number of Sanskrit works

* 'इय मेहे लक्ष्मीरियममृतवार्त्तनयनयो' (c on वाव्यालङ्कारसूत्र IV 3 2 रूपक)

† See Dr. Bhandarkar's preface to the Mālatīmādhava.

‡ See Folios 12, 50, 56 &c of the Deccan College Ms. of Pratīharendurāja's commentary.

§ 'वामनाभिप्रायेणायमाक्षेप, भामहाभिप्रायेण तु समासोक्तिरित्यमुनाशब्दद्वये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्वन्द्वम्।' लोचन p. 37

¶ 'मनोरथं शब्ददत्तश्चक्र सन्धिनास्तथा। बभूवुः कव्यसुखं वामनायाश्च गमिणः॥' राजतरंगिणी IV 497

and poets* The first half of the 7th century is the *terminus ad quem* of these poets In this connection we strongly recommend that the student should read Dr Peterson's valuable and instructive Introduction to his edition of the *Kādambarī*. Although we have the misfortune to differ from the learned author of the Introduction on a number of points, we feel confident that the Introduction will surely rouse the student's critical faculty†

As one point (viz the relative position of Subandhu and Bana) on which we differ from Dr Peterson is of great importance in connection with the date of Bana we shall discuss it here.

* The works and poets mentioned by name are - Vyasa, Vasavadatta, Bhattara, Harichandra, Satvahana, the Setu of Pravarasena, Bhāṣa, Kālidāsa, Bṛhatkatha and Ādhyarāja

† The following are the most important among the points on which we differ from Dr Peterson, though with the greatest diffidence — (1) 'it is clear that by *Ākhyāyikā* in the present passage, Bana refers to *metrical stories*, such as furnished him with the material of his own romance (p 70), (2) Bhāṣa being the contemporary or immediate predecessor of Bana (p 71), (3) the Vasavadattā mentioned in the *Harshacharita* is not the one that was written by Subandhu, (4) the *Nāṭakas*, with a *sūtra-dhara* in their beginning, were novelties in *Dāsaśāstra* (p 80), (5) Kālidāsa was a contemporary of Bana (p 81) (6) *Ādhyarāja*, mentioned in the *Harshacharita* is not a proper noun (p 96) (7) that Indian Astronomy, as taught by *Āryabhaṭa* and *Varaha-mihira* and as known to Kālidāsa and Bana, is of Greek origin About *Ākhyāyikā* we shall speak later on It should be noted that in the *Mālavikāgnimitra* Kālidāsa calls himself 'vartamāna-kavi' and styles *Bhāṣa* as of world wide fame So Bhāṣa, who must have preceded Kālidāsa by some generations, could not have been a contemporary or immediate predecessor of Bana We shall try to show that Subandhu preceded Bana That *Ādhyarāja* was a name we know from a verse that occurs in the *Sarasvatikanthabharana* (vol I p 136 Benares edition) 'केमुद्राद्वारात्सु काले प्राकृतमायिनि । काले आदित्यादिसु केन मरुतमायिनि ।' The commentary explains that *आदित्या* stands for *चान्द* and *सहस्राक्ष* for *विक्रम* It is not possible to dismiss the other points briefly

Dr Peterson was inclined to place Subandhu, the author of the extant *Vāsavadattā*, after Bāna. His reasons are given on pp 71 73 of his Introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present *Vāsavadattā* had been received with approval into the national literature a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bana and Bhavabhūti would be a literary miracle almost incredible. We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bāna who seems to have himself thought very highly of such puzzles as *Prahebhās*? It is curious to note that Dr Peterson in his preface to the *Subhāshitas* of Vallabhadēva (p 133) abandons the position taken up by him as to the relative position of Subandhu and Bana in his introduction to the *Kādambarī*.

We think that the *Vāsavadattā* prused in the *Harsha-charita* so* eloquently is the present work of that name written by Subandhu. Our reasons are —

(1) In *Vamana's* *Kajjalamkārasūtravṛtti*, a passage is quoted which is found in the *Harsha-charita* and the extant *Vāsavadattā* of Subandhu with very slight variations†

* *वदीनामगदयो नून वासवदत्तया । शस्येव पाण्डुपुत्राणा गतया वज्रगोचरम् ॥* The *mahamahā* commenting on the *vārtika* 'अपिहृत्य कृते ग्रन्थे सुवाच्यविकाभ्यो बहुलम्' mentions three works of the *आख्यादिका* class, *वासवदत्ता*, *सुमनोत्तरा* and *भैरवी* (*Kielhorn* vol II p 313). In another place he speaks of a person who studies the *आख्यादिका वासवदत्ता* (vol II p 284). It is not probable that Bana refers to this work. It is to be noted that the extant *वासवदत्ता* would have to be called a *कथा* and not an *आख्यादिका* as defined below.

† 'कुलिशशिखरखरनखरप्रचयप्रचण्डचेटापादितमत्तमानङ्गकुम्भसल्लगलम् दृष्टाच्छुरितचारुकेसरभारभासुरमुखे केसरिणि' *काव्यालंकारसूत्रवृत्ति* I § 25. See *Vāsavadattā* (p 331 of the *Srirangam* edition and p. 266 of *Halls*). See *हर्षचरित* (*उच्छ्वास* VI) p 40 of our text. In the *वासवदत्ता* the words are 'चचेष्टान्तिमत्तमानङ्गकुम्भसल्लगलं शिरच्छगच्छुरितचारुकेसरभारभासुरकेसरिकदम्बेन'. This correspondence between the *वासवदत्ता* and the *हर्षचरित* opens

We have seen above that Vāmana probably flourished in the latter half of the 8th century and that he quotes the Kādambari also. It is difficult to say from what author Vāmana takes his quotation. But from the locative 'Kesarini' it seems probable that the Harshacharita is drawn upon.

(2) Kavirāja, the author of the Rāghavapāṇḍaviya, mentions Subandhu, Bāna and himself as the masters of Vakrokti*. We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vākpatirāja, the author of Gaudavaho, a Prākṛit poem, refers to the composition of Subandhu†. No other poet bearing the name of Subandhu, except the author of the Vāsavadatta, is known to us. Therefore we are justified in holding that Vākpatirāja refers to the author of the extant Vāsavadattā. Vākpatirāja was a protégé of Yaśovarman of Kānyakubja and an admirer (and perhaps friend and pupil) of Bhavabhūti. Pandit comes to the conclusion (Introduction to Gaudavaho, p. 103) that Vākpatirāja wrote his poem between 700-725 A. D. It is curious to note that while Vākpatirāja mentions the work of Subandhu in the same breath with Bhāsa and Kālidāsa, he is silent as regards Bana who wrote a prose-work similar to Subandhu's. What then is the probable conclusion? It is that when Vākpatirāja wrote Subandhu was a famous author while Bāna was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vāsavadattā, preceded Bāna.

In Maṅkha's Śṛīkhaṇḍacharita we find a verse where both Bana and Subandhu are praised together‡.

actually borrowed the words of the वायव्यम्. There are many passages where Bana's words and ideas coincide with those of the Vāsavadattā. For want of space we refrain from quoting them. That one of them has borrowed from the other hardly admits of doubt.

* 'शुभन्पुष्पानमहम् कविराज रतिवत् । वक्रोक्तिमांनिपुणमद्युषो विपते न वा ॥' राघवपाण्डवीय I 41

† 'मासमि जगन्निपे वन्द्ये अ जगत्पदुमादे । मोक्षमप्ये अ वन्द्यमि हरिन्द्रे न भगन्द्रे ॥'

Pandit's Cat'araho, verse 500

‡ भण्टे महिम्नोदयि वरुं पाते सुवन्धी विपे ज्ञाने इत्येव मारपी विदुः पाते । विपदुः पाते इत्येव च मारपी II 53

III Bāṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathā and Ākhyāyikā in particular would not be out of place here

The oldest writer who specifically mentions Ākhyāyikās is Kātyāyana*. Kātyāyana seems to intimate that the Ākhyāyikās he refers to were not the episodes contained in such books as the Mahābhārata but that they were independent and distinct works. Patanjali in his Mahābhāṣya, while commenting upon the above mentioned Vārtika, gives the names of three Ākhyāyikās, viz Vāsavadattā, Sumanottarā and Bhāmarathī†. In another place Patanjali speaks of one who knows or studies the Ākhyāyika Vāsavadattā or Sumanottarā‡. Subandhu, who, we saw above, preceded Bāṇa, alludes to some canons of the art of poetry. In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu, hi &c'. In another place he says that the utterances of a good poet should be divided into Uchchhāṣas (chapters) and should contain fine puns and verses in the Vaktra metre¶. This seems to refer to what are called Ākhyāyikās as we shall see later on. Dandin|| who is gene-

* 'सुवाक्यायिकाम्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV 3 87, 'आख्यानाद्यादिकेतिहासपुराणेभ्यश्च' वार्तिक on पा० IV 3 60

† "अधिकृत्य कृते ग्रन्थे" बहुलं सुवचनम् । वासवदत्ता सुमनोत्तरा । न च भवति । भैरवी ।"

‡ Mahābhāṣya (Kielhorn) vol II p 284 'वासवदत्तिक सुमनोत्तरिक' Vide p XI above

§ 'सत्यविकल्पवन्ध इवावदनुदिन' वासवदत्ता p 134 (Hall)

¶ 'दीर्घोच्छ्वासरचनानुल्लुख्येयवक्त्रपटनापटु सत्कविवचनमिव' वासवदत्ता p 184 (Hall)

|| A few scholars are inclined to place Dandin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these — (1) he is mentioned as an ancient writer along with Bhamaha and Udbhata (latter half of 8th century) by Jayaratha (p 3 अलङ्कारसंभव), (2) Namiśādhu speaks of Dandin as follows — 'ननु दण्डिभेदाविरुद्धं भामहादिकृतानि सन्त्येवमलङ्कारशास्त्राणि' (p 2 of रुद्रव्याख्यालङ्कार). We believe the authors are arranged

rally assigned to the 6th century A D, refers to the distinction drawn between Kathā and Ākhyāyikā by certain writers, disapproves of it and finally says that both are different names for the same class of composition*. Dandin further says that an Ākhyāyikā should exhibit a profusion of compounds†. The lexicon of Amarasimha defines Kathā and Ākhyāyikā, pointing out that the former is imaginary and has very little historical value while the latter deals with matters of history—Bāna himself often alludes to the two classes of prose composition§. Bāna offers a glowing tribute of praise to the writers of Ākhyāyikās that preceded him¶. He refers to some peculiarities that distinguished the Ākhyāyikā from other classes of compositions, viz division into Uchchhvasas and the occurrence of the Vaktrī metre. Bāna himself clearly intimates that his Harshacharita is an Ākhyāyikā||. The introductory verses to the Pūrvabhāga clearly indicate that the Kādambari was intended to be a Kathā (technically so called). This makes it clear that Bāna did not strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Ākhyāyikā and that criticism had been busy in laying down canons for regulating the two classes of prose composition.

logically, as मेधाविह्वल is mentioned in Bhamaha's work, (3) Dandin's treatment appears crude and unscientific as compared with Bhamaha's, (4) Bhamaha in a few places refers to the opinions of some (अपरे, अन्ये &c) and these are found in Dandin's work (5) Tamil and Canarese writers belonging to the 8th century refer to him

* See Kavyadīpa I 23 30

† 'तद्रूपां लघूनां च बाहुल्यात्त्वमिश्रणैः । उच्चावचप्रसार तद् दृश्यमाश्वायिकादिषु ॥' काव्यादर्श I 81

‡ 'आत्मविद्योत्पत्त्याया' अमरः I 6 ५, 'प्रत्ययस्य यथा'

§ 'काव्यनाटकाख्यानेकारयायिकादेरयव्याख्यानादिक्रियानिपुणैः' p 3 of कादम्बरी (Peterson), 'कथासु नाट्येषु आख्यायिकासु काव्येषु' p 70 (Peterson).

¶ उच्छ्वासान्तेऽप्यतिश्रान्ते येन वक्त्रे सरसती । कथमाख्यायिकाकारा न ते कथा कवीश्वरा ॥ हर्षचरित

|| 'तथापि नृपतेर्मत्ताभीतो निर्वहणाकुल । करोम्याख्यायिकाभ्योधी जि-
— हाह्वनचापलम् ॥' हर्षचरित

‡ 'दिजेन तेनामनरुणौष्ठया महामनोमोहमलीमसा भया । जलभवेदग्न्य-
५५ धिया निवदेयमतिदयी कथा ॥'

It is believed by some Sanskrit scholars that Bana wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr Peterson's introduction p 43) We hold with the greatest deference that this is to a great extent fallacious We possess ample evidence to establish that long before Bana flourished the science of Rhetoric had made great progress We find that an inscription of Rudradâman (150 A D) exhibits a prose containing very long compounds, alliteration (Anuprâsa) and other figures* In the same inscription reference is made to prose (Gadya) and poetry (Palya) that are ornate fine on account of the (poetic) conventions observed in them and that contain perspicuous short sweet striking and charming words† An inscription of the time of Samudragupta (4th century A D) contains a prose that vies with that of Bana himself‡ The landasor inscription dated in the Mâlava era 529 (c. 73 A D) contains verses that rival in diction and imagery the best efforts of Kalidasa Bhavabhûta and other masters of classical Sanskrit§ Dandin who as we said above is not placed later than the 6th century A D, gives a tolerably full treatment of Rhetoric He says that he only improves upon what other Âchâryas that preceded him

* See Archaeological Survey Western India. Vol II about Kathiawad) p 193

† 'सुदृढबुधपुत्रचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य'

‡ Dr Fleet's Corpus Inscriptionum Indicarum vol III p 8 Mark the following कृष्णदीनानाथातुरजनोद्धारणसमग्रदीक्षाशुपगतमसं समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणे द्रान्तवसमस्य स्वमुज्ज्वलवेनितानेकनपेतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुषस्य निश्चितविदग्धमतिगाथर्वललेतैत्रीदितविदशपतिगुरुमुहूर्तारदादेर्विद्वज्जनोपजीव्यानककाव्यक्रियाभि प्रतिष्ठितविराजशब्दस्य' &c

§ See Dr Fleet's Corpus Inscriptionum vol III p 76ff We shall quote only two verses 'चतु समुद्रान्तविलोमसुखं सुमेरुहेलासदृशपयोधराम् । वनान्तवान्तरपुत्रपुष्पहासिनीं कुमारयुक्ते पृथिवीं प्रशासति ॥ अरवशगरुणजनवन्माङ्गनाविपुलकान्तपीनोरस्तनजघनघनालिङ्गननिर्मसिततुहिन—दिमपात ॥ It will be noticed that the second verse (an Ârya) forms a single compound.

had laid down*. Dandin asserts that a profusion of compounds is the very life of prose†. This dictum has been followed by later prose-writers only too well. Bhatti devotes four *sargas* of his *Bhattikāvya* to the illustration of subjects that properly fall to be treated under Rhetoric. He exemplifies more than thirty figures of speech. He wrote in Valabhi under a king named Dharasena. Four kings of the Valabhi dynasty bore the name Dharasena. The dates of the four kings fall between about 500 A. D. and 651 A. D. So Bhatti was a predecessor or at least a contemporary of Bāna. In Subandhu's *Vāsavadattā* we meet with a number of allusions to Rhetoric. Subandhu boasts of his skill in composing a work full of paronomasia on each syllable‡. He refers to *S'rinkhalābandha* (a peculiar arrangement of words) and mentions the figures of speech *Utprekshā* and *Ākshepaḥ*. Bāna refers to such puzzles and conundrums as *Prahehikā* and mentions in the introduction to the *Harshacharita* a few figures of speech such as *Jāti* (*Svabhāvokti*), *Utprekshā* and *S'lesha*§. In the Introduction to the *Kādambarī* are mentioned the figures *Dipaka*, *Upamā*, *S'lesha* and *Jāti*.

In this brief resume we have shown that, before Bāna flourished, Rhetoric had made great progress, though it had not reached perfection.

The *Harshacharita* and the *Kādambarī* are well-known as the works of Bāna. A third work, the *Chandisatika*,

* 'वि तु बीजं विकल्पानां पूर्वाचार्यैः प्रकथितम् । तदेव परितस्त्वर्तुमयमस-
परिश्रमः ॥' काव्यादर्श II 2

† 'श्लोकः समासभूवरूपमेतद्वचस्य जीवितम् ॥' काव्यादर्श I 80.

‡ 'मरमनीदत्तवर्मनादयके सुबन्धुः सुबनेवबन्धुः । प्रत्यक्षरक्षेपमयमव्यभि-
च्यासवेदश्च निविनिर्दिष्टम् ॥

§ 'सुहृन्मन्त्रो वर्तमानानु उपेक्षुलेखी बाल्याल्लुपेयु' वाग्मदत्ता p. 126
(Hall)

* 'अथरच्युतमात्राच्युतकविन्दुमनीगूढचतुर्थ्यादप्रहेषिनापदानादिभिः' p. 3
of कादम्बरी (Peterson). 'विन्दुमनी चिन्तयता प्रहेषिका भावयता' p. 83 of
कादम्बरी

§ The learned translators of the *Harshacharita* intimate that the *Harshacharita* was forgotten by Indian writers, though rare copies existed unknown in libraries. They mention only the *सुहृन्मन्त्र* and the *वाग्मदत्ता* as referring to the *हर्षचरित*. We

is ascribed to him.—There is nothing improbable in Bāna's authorship of a century of verses in honour of Chandī. We know that he gives in the *Kādambari* a powerful and picturesque description of the temple of Chandikā. Still many hesitate to assert that Bāna was the author of the *Chandīśataka*.* A drama styled *Pārvatīparinaya* is also ascribed to Bāna. In the prelude to the *Pārvatīparinaya*, we are told that the drama was composed by Bāna of the Vatsa Gotra†. The author of the *Kādambari* also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the *Kumārasambhava* of Kālidāsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the *Pārvatīparinaya* is only the work of a plagiarist and not of an eminent author like Bāna. We think, however, that this argument does not possess much force. We know that the fine verses of Kālidāsa were the delight of Bāna and had kindled his admiration‡. When the subject was the same, it was quite natural that Bāna should unconsciously imitate in thought and expression his favourite author. Even in Kālidāsa we recognise the words of the *Mahābhārata* and the *Bhagavatgītā*. It is further argued that the *Pārvatīparinaya* is, as compared with the *Harshacharita* and the *Kādambari*, quite common-place. We

have quoted above passages from *आनन्दवर्धन*, *नमिमायु* and *रघुव* that mention the *हर्षचरित* by name. It is clear that, at all events in Kashmir, the *Harshacharita* was carefully preserved and studied. For Kalhana's indebtedness to the *Harshacharita*, see Dr Stein's *Kalhana* vol I p 133.

* We may draw the attention of the reader to the fact that verses from the *Chandīśataka* occur in the *सुरस्वतीकण्ठप्रमाण*, in the *काव्यप्रकाश* and in *अर्जुनवर्मदेव*'s *टीका* on *अमर्युतक*. *अर्जुनवर्मदेव* (p 3) expressly ascribes the authorship of the *चण्डीशतक* to बाण “उपनिबद्ध च भट्टबाणेनैवविध एव संयामप्रस्तावे देव्यास्तद्भक्तिभिर्भगवता भोगेन सह प्रीतिप्रतिपादनाय बहुधा नमै यथा ‘दृष्टावाप्तदृष्टि’ &c” (verse 37 of *चण्डी*.)

† ‘असि वसिषावर्भौमो वत्सान्वयनलधिगम्भवो बाणः । नृत्तनि यद्रसनया वेधोमुखलातिवा बाणी ॥’ 4th verse, Act I.

‡ ‘निर्गन्तु न वा वस्य कालिदासस्य मुक्तिषु । प्रीतिर्भुरसान्द्रासु मञ्जरीधिव जायते ॥’ Introduction to *हर्षचरित*.

think that this even if entirely true would not militate against Bana's authorship of the work. The work might have been written before Bana had attained the mastery of his mature years. In the *Pārvatīparinaya* we find that Bana is feeling his way. His prose in the drama reminds us of the *Kādambari* and the *Harshacharita*. Many ideas and turns of expression are common to the drama and the two prose works of Bana. We cite below only one of them for want of space*. Besides we must not forget that Bana was handicapped in verse. We have quoted above a critic's opinion that Bana does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bana. They rather refer to some compositions in verse written by Bana. We suggest that the *Pārvatīparinaya* may be one of them. *Chandapāla* and *Gunavinayagam*, the commentators of the *Nalāchampū* of *Trivikramabhaṭṭa* inform us that Bana wrote a drama entitled *Mukūṭatādīrkaṭ*. We know nothing about this drama from other sources. *Kṣhemendra* quotes a verse as Bana's† in which the sad plight of *Kādambari* due to separation from her lover is described. It seems therefore that Bana wrote, according to *Kṣhemendra* the story of *Kādambari* in verse also.

In the *Kavyaprakāśa* we read that Bana obtained money from king *Harsha*§. A few scholars relying upon Kashmir tradition are of opinion that the drama *Ratnāvalī* was really

* Act I 'हिमवान्—दवि न-वावितुल्य खलु गृहमेभिनामधिकतुर इ खमा वहनि । कुचयुगल परिणद्ध यथा यथा वृद्धिमेति तन्वद्भवा । वरचि-ताद्वनमनसस्तथा तथा वादर्यमेति मे नायम् ॥ Compare this with the passage in the *दर्पनरित* (उच्छ्वास IV) 'हृदयम-भवारयति मे दिवसमिव पयोधरोन्नतिरस्या । सेव सर्वाभिभाविनी शोकाग्नेदाहयक्तिर्यदप्यत्ये समानेपि नागायां दुहितरि द्यते सन्त '

† 'यदाह मुकुटान्तिमनाटकेनाथ आशा प्रोषितदिग्गता इव गुहा प्रधस्ता सिंहा इव द्रोण्य कृत्तमहादुमा इव भुव प्रोखातशैला इव । विभ्राणा क्षयकारिच समन्तेलोक्कष्ट दशा ताता क्षीणमहारथा कुरुतेर्देवस शून्या सभा ॥ "

‡ 'यथा वा मट्टबाणस्य 'हारो नलाद्वमन नलिनीलानि मालेशशीकरमुच सुदिनां पुनास । यत्येचनानि सरसानि च चन्दनानि निर्वाणमेधति कथं स मनो भवाग्नि ॥' अत्र विप्रलम्भमरमप्रपैर्वाया नादम्बया विरहम्बधावर्णेना &c ' औचि त्वविचारचर्चा

§ 'श्रीहर्षादर्वाणादीनामिव धनम्' Many MSS read धाववादीनाम्

the work of Bana, who in return for the money bestowed by King Harsha upon him published the work in his patron's name. This view seems to us to be entirely wrong. In the first place, there are three dramas, the *Ratnāvalī*, the *Prīyadarśikā* and the *Nāgananda*; the authorship of which is claimed by Harsha. The *Prastāvanā*s to all the three dramas are identical almost word for word. In the *Prastāvanā* of each of the three dramas Harsha is said to be the author. No one ascribes the *Prīyadarśikā* and the *Nāgananda* to Bana. Hence the *Ratnāvalī* also is not the work of Bana. The *Ratnāvalī* is quoted by Dīmodarigupta in his *Kuttanikāta* (8th century A. D.). The *Ratnāvalī* and the *Nāgananda* are quoted by name in the *Dharmyalola* (p. 150, p. 176 respectively). The *Ratnāvalī* is quoted at least a score of times in the *Disarūpa*. The *Nāgananda* and the *Prīyadarśikā* are also quoted in the *Disarūpa* but not so frequently. But in none of these writings is there the slightest hint that the author of the *Ratnāvalī* was Bana and not Harsha. It is remarkable that Kshemendra himself a very erudite Kashmirian scholar, quotes some verses from the *Ratnāvalī* and attributes them to Śrīharsha*.

The introductory verses attached to the *Madambā* are supposed by some scholars to be the composition not of Bana, but of his son or some one else. We demur to this conclusion on the following grounds: (a) If the verses had been written by Bana's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the *Uttarabhaga*. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the *Purābhaga*) speaks of Bana as *Dāyena* *tona* &c. (b) Kshemendra quotes in his work at least four verses of the Introduction and twice distinctly says that they are Bana's (in *Auchityavichāracharchā*†).

* In the *विविक्तमरण* (संवि १) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'पुत्रं प्रदाय सरोजे' &c (रत्नावलि IV 11) In the *औचित्यविचारचर्चा* he quotes the following verses as *श्रीहर्षस्य*—'परिमृत्तान् &c' (रत्ना० II 12) 'विश्रान्तविप्रहर्ष' &c' (रत्ना० I 8) 'उद्दामोत्कलिका' &c' (रत्ना० II 4) 'भवानके यथा श्रीहर्षस्य 'वृष्ट इत्यावरोप' &c', अपि च 'नष्ट वपवर' (रत्ना० II 2-3).

† न तु यथा मद्रूपस्य 'जयत्युपद्र स चकार दूत' &c, the *विविक्तमरण* quotes the verse 'बहु वपरो' &c as Bana's.

and the *Kavikānthābhāṣana*). (c) It is next to impossible that Bāna, an orthodox writer, should have commenced his work without any kind of salutation at the beginning.

IV Kathā and Ākhyāyikā

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians.

The earliest known writer, who puts down the points of difference between Kathā and Ākhyāyikā as defined by some rhetoricians (although he himself disapproves of them) is Dandin. (1) In an Ākhyāyikā, it is the hero himself who tells the whole story, while in Kathā, the story is told either by the hero or by some one else. (2) An Ākhyāyikā is divided into sections named Uchchhvasas and contains verses in the Vaktā and Apravaktā metres, while in a Kathā it is not so. (3) In a Kathā such topics as the kidnapping of a girl, battles, separation, the rise of the sun and the moon are described, in an Ākhyāyikā it is not so. (4) A Kathā is distinguished by possessing certain catchwords which the author intentionally puts in. Dandin thinks that no hard and fast line of demarcation can be drawn between the two classes of works and that the points mentioned above have not been invariably followed by writers and that hence Kathā and Ākhyāyikā are but two names for the same species of prose composition. Blamah's definitions of Kathā and Ākhyāyikā are given below*. In Rudrata's *Kāvya-lamkāra*, Kathā and Ākhyāyikā are defined†. The author seems to have had in mind the *Kādambarī* and the *Harshacharita* in defining the two species of prose composition. We have seen above that a profusion of compounds was said by Dandin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathā and Ākhyāyikā. But certain restrictions were laid

* प्रवृत्तानां तु व्याख्येयं शब्दार्थपदवृत्तिना । मयेन युक्तोदात्तार्था सोच्छ्रमाऽऽ
रथादिना मता ॥ वृत्तमाख्यायते तस्या नायकेन स्वचेष्टिनाम् । वक्त्र चापरवक्त्र च काले
नाख्यर्थशनि च ॥ वक्त्रेभिर्वायतनैरुक्तै वैश्विद्विता । कव्याहरणसग्रामविप्रलम्भो
दयान्विता ॥ न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्रमवन्दपि । सस्मृत संस्मृता चेष्टा कथा
उपसंश्रमाश्च नवा ॥ अथैव स्वचरितं तस्या नायकेन तु नोच्यते । स्वयुगाविष्टतिं कुर्वाद्-
भिनात्र कथं जन ॥ भाष्य I 25-29

† See Rudrata's *Kāvya-lamkāra* XVI 20-30

down by the author of the Dhvanyāloka. He says* that even in an Ākhyāyikā very long compounds should not occur in depicting pathos and the love of separated lovers.

† Abhinavagupta distinguishes Ākhyāyikā from Kathā by saying that the former is divided into sections called Uchchhvasas and contains verses in the Vaktra and Aparavaktra metres while the latter lacks these features. The Śabītyadarpana says—a Kathā contains a fine plot in prose, with a verse in the Āryā Vaktra or Aparavaktra metre here and there, a Kathā is introduced by a salutation in verse and reference is made to the conduct of the wicked &c.† It further says that an Ākhyāyikā is just like a Kathā with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Āsvāsas and that it contains verses at the beginning of each Āsvāsa that suggest future events §

In passing we wish to notice one question of interest. Is Bāna indebted to anybody for the materials of his Kādambarī? It seems that Bāna derived the dry bones of his story from the Bṛhatkathā of Guṇādīya. That work, said to have been written in the Pāṣāṇī language, is

* आख्यायिकायां तु भूत्वा मध्यमसमासादीपसमासे एव सङ्गटने । गद्यस्य विवृतनिबन्धभावेण च्छायावत्त्वात् । तत्र च तस्य प्रकृत्यमाणत्वात् । कथायां तु विवृतबन्धप्रानुयेंऽपि गद्यस्य रसवधोक्तमौचित्यमनुमर्त्यम् । गद्यबन्धेऽपि अनिदीर्घसमासा रचना न विमलम्भशृङ्गारकणयोराख्यायिकायामपि शोभते । ध्वन्यालोक । 143

† 'आख्यायिकोच्छ्वासादिना वचनापरवचनादिना च युक्ता । कथा सद्भिरहिता' p 143 of लोचन

‡ कथाया सरस वस्तु गद्यैरेव विनिर्मितम् ॥
कचिदत्र भवेदार्था वचिदत्रापवक्त्रके ॥
आदी पद्यनमस्कार खलादेवैतकीर्तनम् ॥

साहित्यदर्पण 6th Parichchheda

Dr Peterson read पद्यैरेव विनिर्मितम् and translated 'A Katha is a narration in prose of matter already existing in a metrical form ¶ 69 of Introduction to the Kādambarī.

§ 'आख्यायिका कथावत्स्यातकवेर्वशानुकीर्तनम् । अस्यामद्यकवीना च ह्यन पद्य कचित्त्विति ॥ कथांशानां न्यवच्छेद आश्वास इति वध्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचिद् । अन्यापदेशेनाश्वासमुखे भाववर्धयचनम् ।'

time her eye falls and rests on Chandrâpida, this image of a maiden heart, torn by the conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a new born longing, of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost takes full possession of the reader.

2. Though the Kâdambari contains glowing descriptions of love they are chaste and free from grossness of any kind. In this respect the *Disakumaracharita* contrasts most unfavourably with the Kâdambari. In the former, the reader is disgusted with the filthy intrigues of the ruffian heroes of the book.

3. Although Bina was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose he displays considerable variety of style. His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so. In this connection we may refer to the stern advice of Kapinjala to Pundarika. Bina's prose is generally ornate and full of poetic fancies. He revels in the jingling assonance of sounds. *Upama*, *Rûpaka* and *Utprekshâ* are met with at every step. Among the other figures of speech may be mentioned *Dîpaka*, *Sahokti*, *Virodha*, *Nidarsana* and *Vishamâ*.

4. He seems to have been a close observer not only of courts and kings, but even of the less bright aspects of human life. His description of the old Dravida ascetic, though somewhat long drawn and tedious shows that he had an eye for the ridiculous and the bizarre. His descriptions of court and life in cities present a vivid picture of the time in which he lived. The advice of Sukantika to Chandrâpida is a masterpiece. It sets out very clearly ~~at the end~~ that best not only the path of Chandrâpida, but of all princes in all climes. The *Harshacharita* of Bina possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far off days.

5. Bina seems to have been a great lover of Nature. He is never tired of using for poetic purposes the flora and fauna of India. His references to plants and flowers though sometimes over-drawn and fanciful, are generally charming.

6 Although most of the characters of the Kādambarī are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death, that goes straight from the heart of one who had himself felt the pang and nursed the hope to us who are of like frame with him' In the Harshacharit, the hero is a historic personage. The author's task is thereby rendered more difficult. Yet Bāna acquits himself most creditably. It will be seen later on that he has nowhere stretched any point in favour of his hero and that his version is generally corroborated by independent evidence.

One of the greatest flaws of Bāna's writing, is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by ways of puns were called Vakrokti (crooked speech) which was raised to the position of an Alankāra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Another serious blemish is that in the Kādambarī we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bāna seems to have had very little sense of proportion. In his descriptions of Mahā-śaī and the temple of Chardikā he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading

of single words with epithets and of the epithets to these epithets. It sometimes so seems that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself.

It is necessary to say a few words about Bāna's son. It may be at once admitted that the highest praise is due to the dutiful son of Bāna for having creditably performed his self imposed task. He possesses not a few of the excellences of his father. He has almost the same command over the Sanskrit language as his father. His style is as ornate and as full of figures of speech as his father's. But we must not forget that in the son's work the defects of his father are exaggerated and others peculiar to the son alone are added. We miss in the Uttarabhāga the bold and striking fancies of Bāna with which we become familiar in the Pārva-bhāga. The description of the love torment of Kādambari is insipid and drawn out to a tedious length. The references to mythological and other lore are few and far between in the Uttarabhāga. The different lines of the story are made to converge far more rapidly than Bāna would have done. The picturesque descriptions of flora and fauna in which Bāna is profuse are lacking in the Uttarabhāga. Such masterpieces of realism as the advice of Sukanāsa to Chandrāpida are conspicuous by their absence in the Uttarabhāga. The perusal of the Uttarabhāga leaves the reader under the impression that the author was only anxious to bring the story to a close somehow. The touch of genius that appeals to the mind and makes the characters live before the eyes of the reader is altogether wanting.

VI The Harshacharita

A comparison of the Harshacharita with the Kādambari is instructive and interesting. Both works are composed in the same ornate and elaborate style. Both exhibit, more or less, the same merits and defects. But the Harshacharita is very much inferior to the Kādambari as a literary work. In the Harshacharita the author cares more for the jingling repetition of the same letters than in the Kādambari. The puns are generally more laboured in the Harshacharita.

The *Kadambari* is much more free from the use of provincial expressions than the *Harshacharita*. In the *Harshacharita* the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the *Harshacharita* we never come across that subtle analysis of human nature that we meet with at every step in the *Kadambari*. The characters of the *Kadambari* are all of them painted with a finer brush than those in the *Harshacharita*. In the ease and flow of speech, in the force and vigour of thought and expression and in the happy description of impulse emotions and sentiments that sway human conduct the *Kadambari* vastly excels the *Harshacharita*. In the whole of the *Harshacharita* there is hardly any passage that approaches in elegance and grace of language in the keen observation of human nature and the springs of human action in apt and happy sentiments the advice of Sukanasi to Chandrapida or the friendly exhortation of Kapinjala to Pundarika. But the *Harshacharita* enjoys certain advantages over the *Kadambari*. The *Harshacharita* is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the *Kadambari* and the *Harshacharita* are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bana left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life.* Perhaps Bana was swayed by the consideration that the glorious career of his patron after he re

* It should be noted that Bana expressed his inability (though in a strain of courtly humility) to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it 'व सद्यः पुरुषासुपशतेनापि शक्यादविकलमस्य चरितं वर्णयितुम्। एवमदत्ते तु यदि कुतूहलं व, सज्जा वयम्' 3rd उच्छ्वास

covered his sister Rajyas'ri was very fresh in the memory of the people when he wrote and needed no words of praise from him. Bana wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight. Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete.

Besides the Harshacharita, the writings of Chinese authors, particularly of Hiuen Tsang supply reliable information about Harsha and his times. Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harshacharita deals with. All this information, when put together, gives us a fairly accurate and life-like picture of the times of Harsha. But several considerations particularly of space and utility, prevent us from entering into a detailed examination of the data furnished by the authorities indicated above. To those that desire a full treatment of this subject we would recommend the standard work of Mr V. A. Smith on the early History of India. All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harshacharita to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above.

VII The predecessors of Harsha

The Harshacharita tells us that the remote ancestor of Harsha was Pushyabhuti. Between him and Prabhākara-
vardhana, father of Harsha intervened several unnamed
kings. The Madhuban and Banākhori copper plates* of
Harsha furnish the following genealogy —

श्रीप्रभाकरवर्धनस्तस्य पुत्रस्तत्पादानुध्यात सितयशप्रतानविच्युरितसकलभुवनम
ण्डल परिगृहीतधनदवस्त्रेन्द्रप्रभृतिलोकपालवेजा सत्पथोपाजितानेकद्रविणभूमिप्रदान
संप्रीणिताधिहृदयोऽतिशयितपूर्वराजचरितो दव्याममलयशोमत्या श्रीयशोमत्यामुत्पन्न
परमसौगत सुगत इव परहितैकरत परमभट्टारकमहाराजाधिराजश्रीराज्यवर्धन—

राजानो बुधि दुष्टवाजिन इव श्रीदेवगुप्तादय

कृत्वा येन कशाग्रहारविमुक्ता सर्वे सम सयता ।

उत्साय दिपतो विजित्य वसुधा कृत्वा प्रजानां प्रिय

प्राणानुज्झितवानरानिभवने सत्त्वानुरोधेन य ॥

तत्त्वानुजस्तत्पादानुध्यात परममाहेश्वरो महेश्वर इव सर्वसत्त्वानुरुम्भी परमभट्टा
रकमहाराजाधिराजश्रीहर्ष आबस्तीभुक्तौ कुण्डधानीवैपयिकसोमकुण्डकाग्रमे
समुपगतान् महासामन्त—महाराज—दौ साधसाधनिक—प्रमातार—राजस्थानीय—
कुमारामालोपरिक—विषयपति—मटचाटसेवकादीन् प्रतिवासितजनपदाश्च समाहाप
यति । अस्तु व सविदितम् । अयं सोमकुण्डकाग्रामो ब्राह्मणवामरध्येन कून्शामनेन
भुक्त इति विचार्य यतस्तच्छासनं भङ्क्त्वा तस्मादाक्षिप्य च स्वसीमापथ्यन्त सोद्वह
सर्वराजबुलाभाभ्यप्रत्यावसमेत सवपरिहृतपरिहारो विषयादुद्धृतपिण्ड पुत्रपौत्रानुगश्च
न्द्रार्कक्षितिसमकालीनो भूमिच्छिद्रम्यायेन मया पितु परमभट्टारकमहाराजाधिराज
श्रीप्रभाकरवर्धनदेवस्य मातु परमभट्टारिकामहादबीराश्रीश्रीयशोमतीदेव्या ज्येष्ठ
भ्रातृपरमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनदेवपादानां च पुण्ययशोभिबुद्धये
सावर्णिसंगोत्रच्छन्दोगसमस्तचारिभट्टवात्तस्वामि—विष्णुवृद्धसंगोत्रबहुचसमस्तचारि—भट्ट
शिवदवस्वामिभ्या प्रतिग्रहभर्माणग्रहारत्वेन प्रतिपादित । विदित्वा भवद्भि समनुम
न्तव्य प्रतिवासिजनपदैरप्याशाश्रवणविधेयैभूत्वा यथासमुचिततुल्यमेवभागभोगकर
हिरण्यादिप्रत्याया अनयोरेकोपनेया सेवोपस्थान च करणीयमिति । अपि च

असत्कुलक्रममुदारमुदाहरद्भिरन्यैश्च दानमिदमभ्यनुमोदनीयम् ।

लक्ष्म्यास्तन्तिलिलनुद्बुद्धचञ्चलाया दान फल परयश परिपालन च ॥

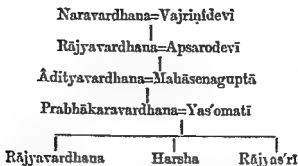
कमणा मनसा वाचा कर्तव्य प्राणिने हितम् ।

हर्षेणैतन्ममाख्यात भर्मान्नमनुत्तमम् ॥

दूतकोऽत्र महाप्रमातार—महासामन्त—श्रीस्कन्दगुप्त महाक्षपटलाधिकरणाधिकृत
सामन्तमहारानेश्वरगुप्तसमादशाचोत्पीण गर्जरेण (गुर्जरेण^१) । सव २० ५ मार्गशीर्ष
वदि ६ The Banskhera plate of Harsha (see E I vol. IV p 208
ff) contains the same details as above except the following —
The charter is issued from Vardhamanashoti, the donees are
Bilachandra a Rigvedin of the Bhadravyagotra and Bhadra
svāmin, a Samavedin the village granted is Markatasagara,
which was in the Bhukti of Abichchhatra and in the western
Pashabha of the Angaditya Pashabha, the keeper of the records
is one Bhana or Bhānu and the concluding words are 'उत्तीर्ण
मीश्वरेणेदमिति संवत् २० २ कार्ति वदि ६ स्वहस्तो मम महाराजाधिराजश्रीहर्षस्य १

सुदाभैरवराजशर्मा रक्षितैर्द्वारैर्विद्वद्भिरु

स्व ह स्तो म म म हा रा जा धि रा ज श्री ह र्ष स
Autograph of Harsha from the Banskhera plate



Hiuen Tsang begins with Prabhākaravardhana and informs us that Rājyavardhana was the elder brother of Harsha.* ~~Bāna tells us that Harsha's ancestors ruled at Sthānvisvara (modern Thanesar), while Hiuen Tsang makes Kānyakubja the capital of Harsha.†~~ The explanation probably lies in this fact that when Hiuen Tsang visited Harsha (which was about 643 A. D.), Kānyakubja was one of the capitals of Harsha's vast empire. When Rājyas'ri's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanoj and made the latter his capital as being more in the centre of his dominions than Thanesar.

Hiuen Tsang tells us that the family of Harsha belonged to the Vais'ya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Bais clan of Rajputs (who were Kshatriyas).‡ Bāna nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Maukharis (for whom see below). Prabhākaravardhana was the son of Mahāsenaguptā, who seems to have been the sister of Mahāsenagupta of Magadha. Unfortunately Bāna does not tell us the family from which

The Sonpat copper seal inscription of Harshavardhana (C. I. I. vol III p 231 ff), though much defaced, confirms the statements made in the two copperplates.

* See B. R. W. W. vol. I p. 210.

† B. R. W. W. vol. I p. 209.

‡ B. R. W. W. vol. I p. 209 n. 12.

Harsha's mother came Dr Hoernle* thinks that her very name indicates that Yasomati must have been the daughter of the famous king of Mālava, Yas'odharma Vikramāditya. One fails to see how her very name shows that she was the daughter of Yas'odharman. Some support may be lent to the conjecture of Dr Hoernle by the words of Yas'omati that she was born in a family 'rendered glorious by Dharma †'. It further appears from certain words in the Harshacharita (5th Uchchhāsa) that Yas'omati's father was a mighty warrior and that her parents were living at the time of her death ‡.

The kingdom of Thanesar must not originally have been very large. It was surrounded on all sides by petty states, which waged constant wars among themselves. There is small wonder in this. Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretexts. The inscriptions of Harsha style his ancestors (except Prabhākharavardhana) 'maharāja'. It is only Prabhakaravardhana who is styled 'Maharājadhirāja' which was one of the brūdas of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhakaravardhana fought successfully against the Hūnas, the Kings of Sindhu, Gurjara, Gandhara, Lāta (Broach) and Malava. The conquest of the Hūnas if effected by Prabhākharavardhana, must have been very perfunctory, as, a short time before his death, he had to send Rājyavardhana against them.

When Rājyavardhana came to the throne he must have been a very young man (about 19 or 20). We are told in the Harshacharita that the elder of the two Gupta princes named Kumāragupta, who was a companion of Rājyavardhana and Harsha, was about 18 years old. So Rājyavardhana was also of the same age at the time. Further we see that when Rājyavardhana returned after conquering

* See J R A S for 1903 p 556

† 'धर्मपदले दुले जाता' (5th उच्छ्वास)

‡ 'वीरजा वीरजाया &c' 'अभ्य तान न पश्यन् पापं परलोक्षसिनां माम् &c'

the Hūnas, there was a slight growth of hair on his chin. Harsha was the junior of Rājyavardhana by about four years and Rājyasrī was younger by about six years than her eldest brother. So Harsha and Rājyasrī were respectively about sixteen and fourteen years old when their father died. This is confirmed by the fact that Harsha is in several places* spoken of as 'Bāla' and Rājyasrī as 'Bālā'† It seems that Prabhākaravardhana died in 605 A. D. and therefore it follows that Harsha was born about 590 A. D. and ascended the throne in 606 A. D.‡ From the astronomical data furnished by Bana about the birth of Harsha, Mr. C.V. Vaidya shows that Harsha was born on 4th June 590 A. D. § Grahavarmā, the husband of Rājyasrī, was killed by a king of Mālava. Who this Mālava king was is not quite clear. We are told in the Harshacharita that Rājyavardhana marched against this king with a small but picked force of cavalry under Bhaṇḍin and utterly routed him. In the inscriptions of Harsha we read that Rājyavardhana vanquished a certain king named Devagupta. As Rājyavardhana died very young he could not have waged many wars. Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Rājyavardhana. This conjecture is to some extent supported by the fact that the Harshacharita mentions a certain Gupta as having seized Kānyakubja § Dr Hoernle does not approve of the conjecture of Buhler. ¶ There are no doubt difficulties in the way of Buhler's guess. The two companions of Harsha and his elder brother are Mālava princes. Harsha is represented in the Harshacharita as very intimate with the younger of the two Mālava princes viz. Mādhavagupta. || In another place we find Harsha talking to 'the son of the

* See 6th उच्छ्वास 'यदि बाल इति नितरा तर्हि न परित्याज्योऽसि'; 7th उच्छ्वास 'बाल एवासण्डलभूमिमासुदः'; 8th उच्छ्वास 'इव नः स्वसा बाला च बहुदुःखहेहिता चः'.

† See V. A. Smith's Early History of India p. 312 (2nd edition).

‡ See above ¶ IV.

§ See J. B. B. R. A. S. vol. 24 pp 252-254

§ See text (7th उच्छ्वास) p. 67 'गुप्तनाम्ना गृहीते कुशसले'.

¶ J. R. A. S. 1903 p. 561.

|| See text (8th उच्छ्वास) p 72 'अवलम्ब्य दक्षिणेन हस्तेन च नाभयगुप्तमसे'.

Malava king that sat behind (Harsha)* So then it could not have been possible that these two princes were in any way related to the Malava king that killed Grahavarma. If they had been they would naturally have been objects of suspicion rather than of trust. It is to be noted that Rājyaśrī is let off from imprisonment by a *certain noble* called Gupta †. It is remarkable that he is not designated 'Raja-putra' or 'Raja' but only 'Kulaputra'. So obviously he is not the king of Malava that killed Grahavarma nor can he be one of the two Gupta princes, the companions of Harsha that were 'Rajaputras'. If it was Devagupta that killed Grahavarma he could not have been the same as the Maharajadhiraja Devagupta of Magadha, whose approximate dates according to Dr Fleet are 680-700 A. D. (see Deo Banarash Inscription pp 213, 215) and who was the maternal grand father of the Vakataka king Phravarisena II (*vide* Chammah and Sivani copperplate inscriptions in C. I. vol III pp 240 and 247).

Rajyavardhana young and confiding, was treacherously murdered, according to the Harshacharita, by a Guṇḍa king. One MS of the Harshacharita calls him Narendragupta ‡. The commentator of the Harshacharita tells us that his name was Sasanka. He is corroborated by the statement of Hsien Tsang that She shang kia (Sasanka) king of Karnasuvarna (Bengal) murdered Rajyavardhana §. Bana perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother §. But there are passages containing veiled allusions to the name Sasanka which we have pointed out in the notes (see e. g. 6th Uchchhvasa p 38).

VIII The accession of Harsha and his relations with his contemporaries

Bana tells us that Harsha quietly ascended the throne

* 'पृष्ठतो निपण्णस्य मालवरानुसूनोरकयवत्' 2nd उच्छ्वास

† 'कान्यकुब्जादौडसंभवे युक्तितो युसनात्त कुलपुत्रेण निष्कासनम्' 8th उच्छ्वास

‡ See E. I. vol I p 70

§ B. R. W. W. vol I p 210

§ Note the verse 'आत्मनाम युरोनाम नामातिवृषणस्य च । श्रेयस्कामो न गृहीयाज्जेषापत्यकल्पयो ॥'

after the murder of his elder brother But Hiuen Tsang has surrounded the accession of Harsha in an atmosphere of mystery and suspicion We are told that the minister Bhandi asked the ministers to choose Harsha as king and that they accepted his advice, but Harsha had his own scruples and wanted to consult a statue of Avalokitesvara Bodhisattva on the Ganges before accepting the crown offered to him.* It is this account that leads Mr V A Smith to remark that some unknown obstacle stood in the way of Harsha's accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims† We believe that the story was probably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhisattva Avalokitesvara We know from the Harshacharita that Bhandi instead of being merely a great minister as Hiuen Tsang says, was a first cousin, being the mother's brother's son of Harsha and a very intimate friend Bhandi was about eight years of age when Rajyasri was born and was thus slightly senior to Rajyavardhana After ascending the throne Harsha started on his brilliant career of conquest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himalayas to the Narmada and from the bay of Bengal to Sindhu He had a long reign of about forty two years and may fitly be styled the last Hindu Emperor of Northern India

The Harshacharita contains a few references to these conquests We are told in the third Uchchhvasa that he vanquished the king of Sindhu and that he levied tribute from the Himalayan territory which is difficult of access‡ On his relations with the Guptas we have already made a few remarks above It seems that Harsha crowned Kumāra Gupta § the elder of the two Malava princes the companions

* See B R W W vol I pp 211 213

† See Early History of India p 312 (2nd edition)

‡ 'अथ पुरुषोत्तमन पिपुताजं प्रमथ्य लक्ष्मीरानीष्ट्वा । अथ परमेश्वरेण ह्यारजेत्तुवो दुर्गोवा गृहीत कर '

§ 'अथ देवेतामित्रिक कुमार ' 3rd अष्टम and com thereon

of his boyhood. What became of this Kumāragupta we do not know. We saw above that the younger of the two Malava princes Madhavagupta was in high favour with Harsha. The Apsad stone Inscription speaks of Madhavagupta of Magadha who was anxious to meet the glorious Harsha*. The former was most probably the same as the favourite companion of Harsha's early years. Further particulars of the Guptas of Magadha may be learnt from Dr Fleet's Gupta Inscriptions (pp 200 218)† Another royal family with whom Harsha came in close contact was the Maukharī. His sister Rajyasri was married to Grabavarmā son of Avantivarman. His capital was Kanyalubja. Banu intimates that the Maukharī family was very ancient and highly honoured and that the Maukharis were great devotees of Śiva.‡ Particulars of the Maukharī kings and their genealogy will be found in Dr Fleet's Gupta Inscriptions pp 219 230. The Maukharis and the Guptas of Magadha went often to war§. The Harshacharita tells us that Kumara alias Bhāskaravarman, King of Pragjyotisha (Assam) formed a close friendship with Harsha on the eve of the latter's career of world conquest. Hiuen Tsang confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanauj while Kumara raja kept pace with him on the northern §.

Harsha's glorious career of conquest suffered one memorable check. Pulakesin II the greatest of the

* See C I vol III p 200 204 'श्रीहृषदेवनिजसहमवाच्छया च'

† Banu says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तार्चितपादपङ्कज कुबेरनामाश इव स्वयम्भुव' Introductory verse to the Kadambari.

‡ The correct form seems to be मौसरि. Mark 'नमामि भवोक्षरणाभुजद्वय सशस्त्रमौसरिमि कृतांचनम्।' Introductory verse to वाद०. The Asirgad copper seal of Sarjavarman uses the words 'शिववर्मा मौसरि' (C I vol III p 220). But the Jaunpur stone inscription of ईश्वरवर्मान् sanctions the form मौसर 'मोसरणा भूभुजाम्' (C I vol III p 229).

§ See c g Apsad Stone Inscription (C I vol III p 200, 203).

§ B R W W vol I pp 217-218 see also vol II pp 196-198, where Hiuen Tsang relates how he went to the court of Kamarupa.

Chālukyas of Badami became the overlord of the Deccan south of the Narmadā, as Harsha had become emperor of Northern India. Harsha wanted to break down his supremacy but failed * The Chalukya emperor claims to have inflicted a crushing defeat on the emperor Harsha †

Harsha established an era of his own which commenced in 606 A. D. Several inscriptions dated in this era have been recovered ‡ This is not the place to go into that question. We may mention that Alberuni's account of this era is most confusing. He says that the era of Harsha is used in Mathura and the country of Kanauj that between Sriharsha and Vikramaditya there is an interval of four hundred years, but that according to the Kashmirian calendar the era of Sriharsha was 664 years later than Vikramaditya. §

IX Harsha as a poet and a patron of literature

Not only was Harsha great as a conqueror and ruler, but he is an author of considerable distinction. We have discussed above the question of the authorship of the Ratnavali and come to the conclusion that it is the work of Harsha. This is not the place to enter upon a critical examination of the three plays of Harsha. It may be said that they do not show the highest flights of imagination and fancy and are much inferior to the masterpieces of Kalidasa and Bhavabhuti. They have however a peculiar simplicity, correctness and charm which have endeared them to the writers of works on dramaturgy. In the Nagananda the author takes up the story of Jimātavahana famous in Buddhist legend

* See B. R. W. W. vol. II pp. 206-207 and Mr. V. A. Smith's Early History of India p. 313.

† Note the verse 'अपरिमितविभूतिस्तीतसामन्तसेनामुकुटमणिमयूखा
व्रातपादारविन्दः । शुचिः पतितगनेद्रानीस्त्रागमसम्भूतो भयविगलितदर्पो येन
चाकारि ह्यहम्' E. I. vol. 6 p. 6 and I. A. vol. VIII p. 242, I. A. VI p. 76 'समरसंसप्तसकलोत्तरापथेश्वरश्रीहृषवर्धनपरानन्दोपलब्धपरमेश्वरापर
नामपेयस्य सत्याश्रयश्रीशृण्विवहममहाराणाधिराजपरमेश्वरस्य प्रियतनयः' At
p. 86 the words 'समरः नामपेयः' recur. In I. A. vol. VIII p. 13 सत्याश्रय is spoken of as 'जगदिशो विजितहर्षमहानुपमः'.

‡ See I. A. vol. 26 p. 32 and E. I. vol. V Appendix p. 73 ff.

§ Vide Alberuni (ed. by Sachau) vol. II p. 5 (Trubner) and Cunningham's Indian Eras pp. 64-65.

Besides these three plays Harsha is credited by some with the authorship of the Suprabhatastotra (for which see p LVII) and the Ashtamaharichaityastotra. But in the Tibetan Tanjur and in Minayeff's MSS the former is ascribed to King Harshadeva of Kashmir*. In the Madhuban inscription a verse composed by Harsha is quoted and it is not unlikely that the verse about Rijjavardhana is Harsha's own composition. Kshirasvamin in his commentary on the Amarakosa† quotes a lexicographer Sriharsha. The Subhāṣitavali cites a verse of Sriharshadeva which is not found in his extant works ‡. In the Prasannaraghava of Jayadeva (I 22) Harsha is styled the joy of poetry. Harsha as has been usual with almost all great Indian Kings was a patron of literature. His munificence was enjoyed by poets like Bana, Mayura and Matangadivākara. The Subhāṣitavali quotes a verse of Mayūra in which a certain unnamed king is praised §. It is not unlikely that the king referred to is Harsha. The commentary on the Kavyaprakāśa called Sārasamuchchaya praises the liberality of Harsha towards Banar. ¶

X The State of religious beliefs under Harsha

There are several points of interest on which a close study of the Harshacharita yields valuable information, but for want of space we pass them over. It would however be improper not to say a few words on the state of religion under Harsha.

Our authorities show that there were three competing

* Title J R L S for 1903 p. 704

† 'सद्धान्गुमरक मारिमाती च दशेति श्रीहर्ष' on 'आदुरोप्यन्ति
भ्यान्'

§ १५. 233 'अग्नितमन्त्रेण विद्वान् स्वाग्निमनुरागा विदेयम् । यश्चि नाह
यश्चि राहा धीरेव चि वशिष्ठा तत्र ॥ The same verse is No 470 in the
S. ४५८५३, but the author is not specified

§ १०. जी भूषा-शुभास्त्रान्वयनुव क नाम तदा रता म-
 पुनरेकेते दि नुवत्ता देव मयाह । येन कं समिष्ट्य पुननमदृष्ट्य शुद्धमदन
 येन मध्य च मध्यमनपुता काहवा पर पाति ॥ It will be noticed that
 the words मद् नान, येन, मध्यम and काही are paronymasti.

६ 'देशो मरुदग्नि वा मातुर' इति वा श्रुत्वा साहचर्यं समानानि
कारे ज्ञात्वा कुत्रापि स्थित्वा वा वायव्यं तु तस्मै भूमि-पृथिव्यादिभिर्यजमानैः
कामनयेति दानि च महाकावे परिष्ठापयान् ॥^३

religions in the times of Harsha viz Brahmanism Buddhism and Jainism Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India The sight of a naked Jain ascetic is cited as a very bad omen * The two other religions were in a flourishing state It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred On the contrary Bana everywhere speaks of things Buddhist with fairness and tolerance † People passed from one persuasion to the other without much fear of persecution So Divakaramitra is represented as originally being a student of the Maitrayaniya recension of the Yajurveda and as passing over to Buddhism while still young In spite of his Buddhist predilections, he is waited upon by persons of various shades of opinions and beliefs, such as Saivas Bhagavatas Jainas Pauranikas Mimamsakas, all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines Bana, though himself an orthodox Brahmana writer does not gloss over the fact that Rajyavardhana had strong leanings in favour of Buddhism The companions of Rajyasri are represented as invoking the Buddha in their distress ‡ Bana makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow § Harsha describes in his inscription his brother Rajyavardhana as a very devout Buddhist (Paramasaukatah) and speaks of him more reverently than even his own father The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith The three immediate ancestors of Harsha are described as great devotees of the sun (Paramadityabhakta) Bana tells us that Pushyabhuti the remote ancestor of Harsha was a devout worshipper of Siva § But Bana himself describes how Prabhakara

* *Vile* 5th उच्छ्वास अभिमुखमानगाम शित्तिपिच्छलान्धनो नम्राय'.

† See c g 8th उच्छ्वास 'करणाकुलगृह च भगवत शक्त्यमुने शाननम्'.

‡ भगवन् मत्तत्रने सञ्चरिणि सुगत सुतोऽसि 8th उच्छ्वास

§ 'इयं तु प्रदीप्यति मयैव मम समाप्तहृत्वन वापावाणि' 8th उच्छ्वास

§ 'तस्य सहैव अवदेनानिमुली भगवति भवे भूदमी भक्तिभूम्'.

vardhana everyday devoutly worshipped the sun with red flowers. Harsha calls himself a devout worshipper of Śiva (Paramamaheshvara). The Sonpat seal of Harsha has the emblem of a Nandi. Bana informs us that Harsha set out on his expedition after worshipping Śiva* and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a bull. From these data one may say that between Brahmana and Buddhist and between the devotees of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed. There were certain root ideas, certain habits of thought and modes of life, that were common to all. Coming to matters of detail we find that Prabhakaravardhana celebrated many and elaborate sacrifices. In describing the houses of his cousins, Bana gives us an instructive picture of their surroundings in the 7th century A. D.† When Harsha made fun of Bana by dwelling upon the wild years of his youth, Bana in self defence mentioned several things which entitled him to be better treated by the king‡. On his return from the court of Harsha, Bana questions his kinsmen on matters that were vital to the Brahmanas of his day, viz the performance of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mimamsā and poetry. Bana tells us that Panrūnikas were as popular in those days as in these. His friend Sudrishi treated him to a recital of the Vāyupurāṇa. We are told that Panrūnikas clever in comforting those stricken with grief surrounded Harsha after the death of his father. From the Kadambari, we learn that then as now the Mahabhārata was a favourite book with all, especially with women. The Harshacharita also dwells upon the popularity of the great

* 'निरचय्य परमया भक्त्या भगवतो नीलोदितस्यार्चनम्' first para. 7th उच्छ्वास

† Note the first paragraph of the 2nd उच्छ्वास

‡ 'ब्राह्मणोऽसि जात सोमयादिना ऋते वात्स्यायनानाम् । यथानुपनयना दय कृता संस्कारा । सत्यवतिना माहो वेद । सुतानि यथाशक्ति शास्त्रानि । दार परिग्रहाभ्यागारिकोऽसि । ओषध्याविरोधिनिस्तु चारुने वीरभक्त्युपमावीर । अत्रानपहोऽसि ।' 2nd उच्छ्वास

epic* The description of the rites performed when Prabhakaravardhana was on his deathbed, though somewhat weird shows us what popular Hindu religious practices and observances were in the 7th century A D† When Bana started on his visit to Harsha he gives us a graphic and entertaining description of the way in which an orthodox Brahmana should make preparations to leave his home on an important undertaking The long and rather curious list of the companions of Bana in his youth (p III above) shows us with what a strange medley of people an orthodox Brahmana could associate without running any serious risk of losing caste or position It is to be noted that two of his most intimate associates were his cousins born of a Sûdra mother We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Rajyasri §

Hsuen Tsang dwells at great length on the condition of religion in the times of Harsha He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity § We hope that the student of the Harshacharita will not fail to read the curious incidents and anecdotes that the Chinese traveller relates concerning Harsha.

XI The text of the Harshacharita

The present edition is based on three editions of the Harshacharita 1. the Nirnayasagara edition, that in the Bombay Sanskrit Series and the Calcutta edition of Isvara-chandra. The first and third agree closely The edition of Dr Fuhrer contains in the footnotes very valuable material derived from eight MSS We do not follow any particular edition All important readings have been discussed in the notes In a few cases the punctuation is wrong in the text, but has been corrected in the notes.

* 'महामारतभाषिणामान' 3rd उच्छ्वास 'वस्य न द्वितीयादाभारते भवे दस्य उरिते कुतूहलम्' 3r l उच्छ्वास, 'विविधवीरसङ्गान्नरामणीयवेन महामारतमपि ह्यपद्विद 6th उच्छ्वास

† 1. 1c 5th उच्छ्वास

‡ 4th उच्छ्वास

§ 4th उच्छ्वास

§ L. R. W. W. Vol. I p. 214-215

XII Commentaries.

The only commentary available is the Sanketa written by S'ankara. The commentary so far as it goes is very valuable, particularly in the explanation of obscure words and puns. But it is very often meagre and passes over whole pages with scarcely a word of comment. So we did not include it in our edition. We know very little concerning the age or native place of the commentator. As the commentary has only been found in Kashmir, it is not unreasonable to suppose that S'ankara was a native of Kashmir. His father's name was Puṇyākara and he invokes Gaṇeśa at the beginning of his work. Among the authors and works named by him are:—Amarasiṃha, Kālidāsa, Kātyāyana author of the Vārtikas, Kṛishṇa (a Prakrit poet), Kauṭilya, Gāruḍas'āstra, Chāṇakya, Bharatamuni, Bhāmaha, Manu, Mahābhārata, Rājas'ekhara, Lāṭāchārya (an astronomical writer), Vātsyāyana (author of Kāmasūtra), Vyādi (author of the grammatical work Saṃgraha). Among the works from which quotations are taken without specifying the author are (besides those mentioned above):—Kāvyaḷaṃkāra of Udbhaṭa, Dhvanyāloka, Bhagavatgītā, Meghadūta, Raghuvamśa, Kāvyaḷaṃkārasūtra of Vāmana. The commentator very frequently refers to previous commentators in the words 'kechit', 'anye', 'apare' &c. At the end of his commentary S'ankara tells us that he follows tradition in explaining the difficult Harshacharita.* Hence it is clear that he was preceded by a number of commentaries.

As to the age of the commentator, we can give only an approximate result. As he either names or quotes from Rājas'ekhara, Udbhaṭa and the Dhvanyāloka, he is later than the 9th century A. D. But he is comparatively an early writer. One of the Mss of the commentary was, we are told by Dr. Fuhrer, dated Samvat 1520 i. e. 1464 A. D., if it is the Vikrama era to which the date refers, ■ is likely. Besides the fact that, instead of quoting such eminent Ālaṃkārikas as Mammāṭa and Ruṣyaka (both Kashmirians), he quotes the ancient Kashmirian rhetoricians Bhāmaha and Udbhaṭa goes to strengthen the view that he was an early

* 'दुर्बोधे हर्षचरिते संप्रदायानुरोधतः । गूढार्थोन्मुद्रणं चक्रे दक्षरो विदुषां कृते ॥'.

writer He may therefore have flourished before the 12th century A. D.

It is to be noted that Sankara cites a few vernacular words in explaining the Harshacharita. These may furnish some clue to his nationality*.

It appears that Ruyyaka, the famous author of the *Alamkārasarvasva*, wrote a commentary on the *Harshacharita* called *Harshacharitavārtika*.† The author of the commentary on the *Vyaktiviveka* of Mahimabhatta, who is generally regarded to be the same as Ruyyaka, also refers to his own commentary on the *Harshacharita* called *Harshacharitavārtika*.‡ It is a pity that this ancient commentary on the *Harshacharita* by so able and eminent a critic as Ruyyaka has not yet been brought to light. If it ever comes to light, it will be of great help in explaining many of the difficulties in the *Harshacharita* and in settling the text which is very corrupt in several places.

XIII The plan of the Notes.

The method adopted in the notes is as follows—First of all a long passage is taken and is split up into clauses. Each difficult clause is then translated. In order to indicate clearly the meanings of words Sanskrit words are often enclosed in brackets after their English equivalents. If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved, quotations from *kosas* such as that of *Amarasimha* are cited, references to mythology are dealt with at length and difficult words are traced to their origin. All grammatical peculiarities have been carefully noted. Parallel passages from the author's work or from the works of other authors are given to further elucidate the meaning. Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

* e. g. on the word गुञ्ज he remarks 'सुञ्ज इति यस्य प्रसिद्धि' notes p 168 (7th ed.), on प्रौढिक he says 'योग्याशुनार्य प्रसेवक यो युक्ता इति प्रसिद्ध', on ह्वापट्टा he says 'तमिला इति प्रसिद्धा' notes p 175 (7th ed.)

† p 61 of *मल्लहारसर्वस्व* Vide p VI above

‡ 'एतदस्माभिर्हर्षचरितवार्तिके विस्तृत्य प्रतिपादितं तत् प्रभावसेयम्' p 44 of the commentary of the *व्यक्तिविवेक* (Trivandrum Sanskrit series).

A Brief Analysis of the Harshacharita.

Chap I & II After the usual invocation and sympathetic references to his great predecessors, Banā gives us an account of his family and of himself which has been summarised in the Introduction (pp II-IV) and need not be repeated here

Chap III When Banā returned from Harsha's court, he was pressed by his cousins with the request that he should entertain them with a narrative of the life and career of Harsha. Banā expressed his inability to do even the slightest justice to the remarkable career of Harsha and said that he was ready to narrate to them only a portion of the brilliant career of Harsha. He then proceeded to narrate as follows. In the country of Srikantha, there was a district named Sthanvisvara. In ages long past there reigned a king named Pushpabhūti. He was a great devotee of Śiva. He formed friendship with a great Śaivite teacher from the Deccan named Bhairavacharya. The latter made a present of a wonderful sword named Attabasa to the king. Pushpabhūti offered to help the Śaiva ascetic in a magic rite. While engaged in his task, he had a vision of Lakshmi who promised him that he would be the founder of a mighty line of kings one of whom Harsha would have a most glorious career.

Chap IV In Pushpabhūti's line, as time rolled on, was born Prabhakaravardhana alias Pratapasila, who fought successfully against the Hunas, the king of the Gurjaras and the lords of Sindhu, Gandhara, Lata and Malva. His queen was Yasomati. The king was a great devotee of the sun. Rajyavardhana was the first child of the king and the queen. Then was born Harsha on the 12th of the dark half of the month of Jyeshtha. The birth of Harsha was heralded by auspicious signs prognosticating his future greatness. When Rajyavardhana was in his sixth year and Harsha was an infant just beginning to take a few steps with the help of his nurse and prattling a few indistinct words, a daughter named Rajyasri was born to the king and queen. About the time of the birth of Rājyasrī, queen Yasomati's brother handed over to the king Prabhakaravardhana his son Bhandin about eight years old as a companion to the two princes, between whom

and Bhanu sprang up a close and intimate friendship. The king in course of time brought, as companions for the growing princes, two brothers, sons of the king of Malava, named Kumāragupta and Madhavagupta, the elder Kumāragupta being about 18 years old at the time. These two followed the princes like their shadow. When Rājyas'ri grew up an accomplished princess she was married to Grahavarman, the eldest son of Arantavarman, of the Mauharī family. Rājyas'ri went with her husband to his country of Kānyakubja.

Chap. V. When Rājyavardhana was old enough to bear arms, Prabhākara-wardhana sent him accompanied by hereditary ministers and devoted feudatories to the north against the Hunas. Harsha accompanied him for some distance and when Rājyavardhana entered the Kailāsa range, Harsha remained behind and devoted some time to hunting. A courier from Prabhākara-wardhana announced his serious illness. He started in hot haste and riding day and night reached the capital on the third day. He saw the whole city given up to performing rites of various sects and faiths for the sake of his father. On entering the palace he found the king lying in the clutches of death with queen Yasomati weeping over him. Two days afterwards when the king's condition became hopeless, Yasomati ascended the funeral pyre and the king died a short time afterwards. Harsha performed the funeral rites and anxiously waited for the arrival of his elder brother to whom he had already despatched swift messengers.

entreaties that, though a boy, he should be allowed to accompany him, started against the king of Malava accompanied by Bhandin with ten thousand cavalry. After many days had elapsed, Harsha saw Kuntala, a high cavalry officer and a great favourite of Rajyavardhana, coming with sorrow written on his face. He brought the news that Rajyavardhana, though he subdued with ease the Malava prince, was treacherously slain by the king of the Gaudas who had induced Rajyavardhana to go alone to the former's place. Simhanada, the old and faithful commander in chief of Prabhakaravardhana, encouraged Harsha to avenge his brother's death. Harsha took the vow of destroying the Gauda king and dictated to his minister for foreign affairs named Avanti a proclamation to be sent to all kings either to submit to Harsha or to offer battle. The next morning, Harsha called Skandagupta, the chief of his elephant hosts, and asked him to get ready his whole army for an expedition. Skandagupta applauded Harsha's project but implored his master to learn the lesson of distrust from the fate of Rajyavardhana and narrated for his master's edification the stories of numerous former kings that fell victims to treachery and intrigue.

~ Chap VII A few days afterwards Harsha crowned himself and set out on an auspicious day, after worshipping Siva. The first halt was made not far from the capital (Thanesar) on the banks of the Sarasvati. There the chief accountant of the village waited upon him with a golden seal marked with the emblem of the bull and requested Harsha to issue a charter. The next day Harsha marched on with his vast army. When the day's march was over, he gave audience to Hamsavega, a confidential messenger of Kumara alias Bhaskaravarman, king of Pragjyotisha (Assam). The messenger announced that the prince of Assam desired to form an undying friendship with Harsha and offered many wonderful presents, the chief of which was a miraculous parasol that originally belonged to Varuna. At night Hamsavega informed Harsha how the parasol came into the possession of the kings of Assam. He traced the descent of Kumara alias Bhaskaravarman from Naraka and mentioned that Kumara was the great great grandson of Bhutivarman, great grandson of Chandramukhavarman, grandson of Sthitivarman and son of Susthivarman alias Mriganka from his queen Syamadevi. Bhaskaravarman was a devotee of Siva and desired the

friendship of Harsha. Harsha was highly pleased with the king of Assam and sent back Hamsavega with numerous presents. Harsha then proceeded for several days against his enemy (the king of Gauda). On the way he met Bhandin who brought with him the booty wrested from the Mālava king by Rājyavardhana. He brought news that after Kanyakubja was seized by Gupta, Rājyasri escaped from prison and had betaken herself to the Vindhya forest. Harsha then asked Bhandin to march against the Gauda king and himself entered the Vindhya forest in search of his unlucky sister.

Chap VIII After roaming about in the forest for several days, he met Vyagraketu, son of the Bhil chieftain Sarabhaketu, who presented to Harsha a young Bhil by name Nirghata, the commander in chief of the Bhils. He informed the king of an ascetic named Divakaramitra who was a convert from Brahmanism to Buddhism. Harsha remembered him as the friend of Grahavarman from the latter's childhood. Harsha resting his right hand on the shoulder of Madhavagupta went to the hermitage of Divakaramitra, where he saw the latter surrounded by pupils and students of various sects. Just then a Bhikshu came unexpectedly and informed his teacher Divakaramitra that a woman of noble birth was about to burn herself for grief in the neighbourhood. Harsha hastened with the Bhikshu leading the way and saw his sister ready to perish in fire. From his sister he learnt how she was helped out of prison by a noble named Gupta at the time of the tumult of the Gauda king in Kanyakubja, how she then heard of the death of Rājyavardhana, how she gave up food on hearing it, how she came to the Vindhya forest and how in despair she prepared to burn herself. Divakaramitra then made to Harsha a present of a necklace named Mandakini, brought by Nagirjuna from the Nāgas in Patala and handed over to Satvahana, overlord of the Deccan. Rājyasri expressed to her brother her wish to put on the red robe. Harsha implored her to remain with him till he carried out his vow of destroying the Gauda king and requested Divakaramitra to be the spiritual adviser of his sister. He further said that, after fulfilling his vow, he would himself assume the red robes along with his sister. When Divakaramitra acceded to the wishes of Harsha, the latter returned to his army encamped on the banks of the Ganges.

• Here the narrative of Harsha's career comes to an end

सुप्रभातस्तोत्रम्.

ओं नमो बुधाय । स्तुतमपि सुरसङ्घैः सिद्धगन्धर्वयक्षैर्दिवि भुवि सुविचित्रैः
 स्तोत्रवाग्भिर्वतीक्षैः । अहमपि कृतशक्तिर्नोमि सम्बुद्धमार्गं नभसि गरुडयाते किं
 न यान्ति द्विरेफाः ॥ १ ॥ क्षपितदुरितपक्षः क्षीणनिःशेषदोषो द्रवितकनकवर्णः
 फुल्लपद्मायताक्षः । सुरुचिरपरिवेषः सुप्रभामण्डलश्रीर्दशबल तव नित्यं सुप्रभात प्रभातम्
 ॥ २ ॥ मदनबलविजेतुः कापथोच्छेदकर्तुस्त्रिभुवनहितकर्तुः स्त्रीलताञ्जलहर्तुः । रामसुख-
 फलदातुर्भैरवज्ञानशैलं दशबल तव ॥ ३ ॥ असुरसुरनराणां योऽग्रजन्माग्रदैवः सकलभु-
 वनधातौ लोकसृष्टयेराक्षदः । स्वपिति भनुजधाता पद्मयोनिः स्वयम्भूर्दशबल ॥ ४ ॥
 उदयगिरितटयो विदुमश्चेदताम्रस्तिमिरकुलनिहन्ता चक्षुरेकं प्रजानाम् । रविरपि मद्-
 लोलः सर्वथा सोऽपि सुप्तो दशबल ॥ ५ ॥ द्विरददशनपाण्डुः शीतरदिमः शशाङ्कस्तिलक
 इव रजम्याः शर्वधूषामणिर्यं । अविगतमदरागः सर्वथा सोऽपि सुप्तो दशबल ॥ ६ ॥
 प्रवत्सुजचतुष्कः षोडशार्धवक्त्रो जपनियमविभिन्नः सामवेदप्रवक्ता । अमलकमलयोनिः
 सोऽपि प्रज्ञा प्रसूतो दशबल ॥ ७ ॥ कुबलयदलनीलः पुण्डरीकायताक्षः सुररिपुवरहन्ता
 विश्वरूद्रिश्चरुपी । हरिरपि चिरसुप्तो गर्भवासैरमुक्तो दशबल ॥ ८ ॥ हिमगिरिशिखरस्यः
 सर्पग्रक्षोपवीतलिपुरदहनदक्षो व्याघ्रचर्मोत्तरीयः । सह निरिवरपुत्र्या सोऽपि सुप्तजि-
 शूली दशबल ॥ ९ ॥ ज्वलितकुलिशपाणिर्दुर्जयो दानवानां मुरपतिरपि शच्या विभ्रमे
 मूढचेताः । अनिशि निशि च सुप्तः कामपङ्के निमग्नो दशबल ॥ १० ॥ हिमशशि-
 युमुदाभो मद्यपानारुणाक्षो वृद्धकठिनमुजाङ्गो लाङ्गली शक्तिइस्तः । बल इह शयितोऽसौ
 रेवमीकण्ठलग्नो दशबल ॥ ११ ॥ गजमुखदशनैकः सर्वतो विभ्रहन्ता विगलितमदधारः
 पद्मपदाक्षीर्गण्डः । गणपतिरपि सुप्तो वारुणोपानमत्तो दशबल ॥ १२ ॥ अतस्तिक्तुमुम-
 नीलो यस्य शक्तिः कराग्रे नवकमलवपुष्मान् षण्मुखः शीघ्रहन्ता । त्रिनयनतनयोऽसौ
 नित्यसुप्तः कुमारो दशबल ॥ १३ ॥ कपिलजङ्गलपापो रक्तनाभारुणाक्षः पशुपतिरतिकाले
 दग्धकोपानिदक्षः । सरशरदलिताङ्गः सोऽपि सुप्तो हुताशो दशबल ॥ १४ ॥ गनवरणकु-
 बेरा यक्षदैत्योरगेन्द्रा दिवि भुवि गगने वा लोकपालास्तथान्ये । सुवनिमदकटाक्षैर्वीक्षितास्ते-
 ऽपि सुप्ता दशबल ॥ १५ ॥ ऋषय इह महान्तो वत्सभृग्वक्षिरायाः क्रतुपुलहवशिष्टाः
 व्यासवात्मीकिगर्गाः । परसुवतिविलासैर्मोहितास्तेऽपि सुप्ता दशबल ॥ १६ ॥ भवजल-
 निधिमग्नो मोहजालावृताङ्गा भनुकपिलकणादा भ्रामिता मूढचित्ताः । राममुखपरिहीणा
 बालिशस्तेऽपि सुप्ता दशबल ॥ १७ ॥ अशनवसनहीना भाव्यमाना विरूपा अलमलि-
 लविधातैः प्रेतवद्गर्भदेहाः । उभयगतिविहीना नित्यसुप्ताश्च नम्रा दशबल ॥ १८ ॥
 सुप्रभातं सुनश्वरं श्रेयः प्रत्यभिजन्दिताम् । बुद्ध धर्मं च सत्तु च प्रथमासि दिने दिने ॥ १९ ॥
 सुप्रभातं तवैकस्य ज्ञानोन्मीलिनचक्षुषः । अज्ञानतिमिरान्धानां नित्यमस्तमितो रविः ॥ २० ॥
 पुनः प्रभातं पुनरुत्थितो रविः पुनः शशाङ्कः पुनरेव शर्वरो । मृत्युञ्जरा जन्म तथैव हे
 मुने गतागतिं मूढजनो न बुध्यति ॥ २१ ॥ अज्ञाननिद्रारजनि त्वमसि प्रमुक्ता तृष्णाविशा-
 लशयने विषयोपधाने । काले शुभाशुभकल परिकीर्त्यमाणे जागर्षि यः सततमेव नमोऽस्तु
 तस्मै ॥ २२ ॥ तीर्थेषु गोत्रुलशतानि पिवन्ति तोयं तस्मिं ब्रजन्ति न च तत्क्षयमभ्युपैति ।
 एव मुने कविशतैरपि संसृतस्य न क्षीयते गुणनिधिर्गुणमागरस्य ॥ २३ ॥ सुत्वा लो-
 कगुरुं महामुनिवरं सद्धर्मपुण्योद्भवं निर्दन्दं हृतरागशेषनिमिरं ज्ञानेन्द्रिय निरपृष्टम् ।
 यत्पुण्यं समुपाङ्गितं यत्तु मया तेनैव लोकोत्थितं प्रत्यूषे स्तुतिहर्षितो दशबले श्रद्धां
 परा विन्दताम् ॥ २४ ॥

हर्षचरितम् ।



प्रथम उच्छ्वासः ।



नमस्तुङ्गशिरश्चुम्बिचन्द्रचामरचारये ।
त्रैलोक्यनगरारम्भमूलस्तम्भाय क्षमभये ॥ १ ॥
हरकण्ठग्रहानन्दमीलिताक्षी नमाम्युभयम् ।
कालकूटविपस्पर्शजातमूर्छांगमामिव ॥ २ ॥
नमः सर्वविद् तस्मै व्यासाय कविवेधसे ।
चक्रे पुण्य सरस्वत्या यो वर्षमिव भारतम् ॥ ३ ॥
प्रायः कुक्कुटलोके रागाधिष्ठितदृष्टयः ।
कोकिला इव जायन्ते वाचाला कामकारिणः ॥ ४ ॥
सन्ति श्वान इवासरया जातिभाजो गृहे गृहे ।
उपादका न बहवः कवयः शरभा इव ॥ ५ ॥
अन्यवर्णपराधृत्या बन्धचिह्ननिगृहणैः ।
अनारयात सत्ता मध्ये कविश्रीरो विभाव्यते ॥ ६ ॥
श्लेषमायमुदीच्येपु प्रतीच्येध्वधर्मात्रकम् ।
उपेक्षा दाक्षिणात्येषु गौडेष्वक्षरद्वयैर ॥ ७ ॥
नवोऽर्थो जातिरग्राम्या श्लेषोऽक्षिष्ट स्फुटो रसः ।
विफलाक्षरयन्धश्च कृत्स्नमेकत्र दुष्करम् ॥ ८ ॥
न कवेस्तस्य काव्येन सर्ववृत्तान्तगामिनी ।
कथेय भारती यस्य न दैवामोति जगद्धयम् ॥ ९ ॥
उच्छ्वासात्तेऽप्यखिलास्ते येषां चक्रे सरस्वती ।
कथमारवायिकाकारा न ते च दद्या कवीश्वरा ॥ १० ॥
कथीनामगलद्वर्षो नूनं वासवदत्तया ।
क्षत्तयेव पाण्डुपुत्राणां गतया कण्ठगोचरम् ॥ ११ ॥

१ अस्मात्पाङ्क् 'इच्छादिशक्तिनिचयप्रसरकमे' विशावभासनविधौ प्रथितप्रभाभा ।
याध्यायिना हृदयकोकनप्रतिष्ठा रूप प्रकाशयति नौमि सरस्वतीं ताम्' इत्ययं श्लोको
य-पुस्तके दृश्यते २ 'दम्बरम्' च ३ 'प्राप्नोति दिगन्तरम्' क

पदद्वन्द्वोऽग्नौ दग्धिं हृतवनेऽनन्विजः ।
 मद्वाग्दग्धिं दग्धं दग्धवन्तो नृराजने ॥ १२ ॥
 अविनाशितमप्राप्यनकमोपायवाहनः ।
 विशुद्धजातिभिः कोनं रक्षामि मुनार्षिभिः ॥ १३ ॥
 क्षीर्वातः प्रसमेनस्य प्रयाता कुमुदोज्ज्वला ।
 गामास्य पर्षं पार्षं कर्मिणेनैव सेनुजा ॥ १४ ॥
 गृध्रवारहृत्तारक्षसैर्वाटैर्वन्दुर्मिहैः ।
 सप्तार्द्धपंशां छेमे भाग्यो देवकुलैरिव ॥ १५ ॥
 निगंतागु न वा कस्य काटिदामस्य सूक्तिषु ।
 श्रीनिगंतागुमान्द्रोमु मज्जर्गान्तिव जायते ॥ १६ ॥
 गमुदीरिगकन्दर्पां हृत्तर्गासिप्रमाघना ।
 हस्तीभ्य मो कस्य निम्नयाय गृहकथा ॥ १७ ॥
 आकाशजकृतोपाटैर्हृदयस्थैः स्मृतेरपि ॥
 त्रिदामः कृष्यमाणेष न क्षत्रिये प्रवर्तते ॥ १८ ॥
 गधापि गृध्रगोभंजयाभीनो निर्वहणातुलः ।
 कर्णोपायव्यापिषाम्भोर्धा जिह्वाहृष्यनचापलम् ॥ १९ ॥
 शुभप्रसोषलङ्गिता सुवर्णघटनोऽग्नयैः ।
 शब्देराश्वधादिना भानि क्षरपेष प्रतिपादकैः ॥ २० ॥
 जगति जगत्प्रतापज्जलनप्राकारकृतजगद्वक्षः ।
 सखलभलगिममोरधशिद्धिधीपर्वतो हर्षः ॥ २१ ॥

पशुगानुभूतौ—गुरा इति भगवाम्स्वलोकमपितिहृत्परमेष्ठी विकासिनि
 पशुविष्टरे समुपविष्टः शुनारीरप्रमुर्गैर्गोर्वाणैः परिकृतो ब्रह्मोपाः कथाः
 पृथक्पृथक् निरपथा विद्यागोष्ठीर्भावयन्कदाचिदासाञ्जके । तथासीनं च तं
 निभुवनप्रसीदयं मनुदक्षचाक्षुषप्रभृतयः प्रजापतयः सर्वे च सप्तपिपुरःसरा
 महर्षयः निवेदिरे । वेष्टित्यः स्तुतिचतुराः समुदचारयन् । केचिदपचिनि-
 भाति पण्डितपुष्टन् । वैविध्यसंसासामानि जगुः । अपरे त्रिवृतप्रमुत्रिपा-
 सप्राग्गाम्नायचक्षिरे । विद्यावित्त्वाद्दृष्टाश्च तत्र सेयामन्योन्यस्य शिष्याः
 विषादाः प्रादुरभयन् ।

१. भगतिरोपजः प्रहृष्टा महातपा मुनिरत्रेन्मन्यन्मारापनेभ्रान्ता नाप्रा-
 दुर्गोपा शिर्षाचेर्ब मन्दपात्नाद्या मुनिना सह कलहायमानः माम् गायत्री-
 धाम्पो विस्तरमकरोत् । सर्वेषु च क्षापमयप्रतिपन्नमौनेषु मुनिष्वन्यात्पाप-
 र्त्ताहपापधीरयनि कमलसम्भवे भगवती कुमारी द्विद्विदुग्मुगवाज्जमापे

भूपितनवयौवने वयसि वर्तमाना, गृहीतचामरप्रचलद्भुजलता पितामहसु-
पधीजयन्ती, निर्भर्त्सनताङ्गनजातरागाभ्यामिव स्वभावाभ्यां पादपल-
वाभ्यां समुद्रासमाना, शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालि-
तचरणा, मर्दननगरतोरणस्तम्भविभ्रमं विभ्राणा जह्वाद्वितयम्, सलीलमुक्क-
कलहंसकुलकलालापप्रलापिनि मेखलादौघि विन्यस्तवामहस्तकिसलया, विद्व-
न्मानसनिवासलयेन गुणकलापेनेवांसावलम्बिना ब्रह्मसूत्रेण पवित्रीकृतकाया,
भास्वन्मध्यायकमनेकमुक्तानुयातमपवर्गमार्गमिव हारमुद्वहन्ती, वदनप्र-
विष्टसर्वविद्याचरणालक्तकरसेनेव पाटलेन स्फुरता दशनच्छदेन विराजमाना,
संक्रान्तकमलासनकृष्णाजिनप्रतिमां साममधुरगीताकर्णनावतीर्णशशिहरिणा-
मिव कपोलस्थलीं दधाना, तिर्यक्सावज्ञमुन्नमितैकभ्रूलता, श्रोत्रमेकं विस्वर-
श्रवणकलुपितं प्रक्षालयन्तीचापाङ्गनिर्गतेन लोचनाशुजलप्रवाहेणेतरध्रवणेन
च विकसितसितसिन्धुवारमञ्जरीशुषा हसतेव प्रकटितविद्यामदा, श्रुतिप्रण-
यिभिः प्रणयैरिव कर्णावतंसकुसुममधुकरकुलैरपास्यमाना, सूक्ष्मविमलेन
प्रज्ञाप्रतानेनेवांशुकेनाच्छादितशरीरा, बाष्पयमिव निर्मलं दिक्षु दशनज्यो-
त्स्नालोकं विकिरन्ती देवी सरस्वती श्रुत्वा जहास ।

दृष्ट्वा च तां तथा हसन्तीं स मुनिः 'आः पापकारिणि, दुर्गृहीतविद्याल-
वावलेपदुर्विदग्धे, मामुपहससि' इत्युक्त्वा शिरःकम्पशीर्यमाणदम्भविशरा-
शेरुन्मिपरिपङ्गलिश्रो जटाकलापस्य रोचिषा सिञ्चशिव रोपदहनद्वयेण दश
दिशः, कृतकालसन्निधानामिवान्धकारितललाटपट्टाष्टापदामर्त्तः पुरमण्डनपत्र-
भङ्गमकरिकां भ्रुकुटिमावहन्, अतिलोहितेन चक्षुषामर्पदेवतायै स्वरधरोप-
हारमिव प्रयच्छन्, निर्दयदृष्टदशनच्छदभयपलायमानामिव वाचं रन्ध्रन्दन्ता-
शुच्छलेन, अंसावसंसिनः शापशासनपट्टस्येव भ्रमन्प्रस्थिमन्यथा कृष्णाजि-
नस्य, स्वेदकणप्रतिविम्बितैः शापशङ्काशरणागतैरिव सुरासुरमुनिभिः प्रति-
पक्षसर्वावयवः, कोपकम्पतरलिताकुलिना करेण प्रसादनलपामक्षरमाला-
मिवाक्षमालामाक्षिप्य कामण्डलेन वारिणा समुपस्पृश्य शापजलं जग्राह ।

अग्रास्तरे स्वयम्भुजोऽभ्यादौ समुपविष्टा देवी मूर्तिमती पीयूषकेनपटल-
पाण्डरं कल्पद्रुमदुक्कलवस्कलं धसाना, विसतन्तुमयेनांशुकेनोन्नतस्तनमध्य-
बद्धगात्रिकाग्रन्य, तपोबलनिर्जितत्रिभुवनजयपताकामिरिव तिसृभिर्महामु-
ण्डकराजिमिर्धिराजितललाटाजिरा, स्कन्धापरलम्बिनां सुधाफेनध्रुवलेन तपः-
प्रभावकुण्डलीकृतेन गङ्गास्रोतसेव योगपट्टकेन विरचितवैकट्यका, सव्येन
प्रहोपपत्तिपुण्डरीकमुकुलमिव स्फटिककमण्डले करेण कलयन्ती, दक्षिणम-

१ 'यौवने नवे वयसि' अ-क. २ 'धर्मेनगर' य. ३ 'वाग्नि' य. ४ 'वि-
द्यालक्तक' अ-क. ५ 'शोचिषा' य-क. ६ 'अन्तकमण्डन' य. ७ 'लम्बिना
फेन' य. ८ 'गगनगङ्गा' य.

पदबन्धोज्ज्वलो हारी कृतवर्णकमस्थितिः ।
 भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ १२ ॥
 अविनाशिनं मग्नम्यमकरोत्सातवाहनः ।
 विशुद्धजातिमिः कोशं रत्नैरिव सुभाषितैः ॥ १३ ॥
 कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।
 सागरस्य परं पारं कपिसेनेव सेतुना ॥ १४ ॥
 सूयधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
 सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ १५ ॥
 निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
 मीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥ १६ ॥
 समुदीपितरुन्दर्पा कृतगौरीप्रसाधना ।
 हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥ १७ ॥
 भाव्यराजकृतोत्साहेहृदयस्थैः स्मृतैरपि ॥
 जिह्वान्तः कृष्यमाणेव न कविरिव प्रवर्तते ॥ १८ ॥
 तथापि नृपसेभक्त्याभीतो निर्वहणाकुलः ।
 करोम्याख्यायिकाम्मोघी जिह्वाप्लवनचापलम् ॥ १९ ॥
 सुखप्रयोधललिता सुवर्णघटनोज्ज्वलैः ।
 शब्दैराख्यायिका भाति शब्देव प्रतिपादकैः ॥ २० ॥
 जयति ज्वलत्प्रतापज्वलनप्राकारकृतजगद्रक्षः ।
 सकलप्रणयिमनोरथसिद्धिधीपर्वतो हर्षः ॥ २१ ॥

एवमनुश्रूयते—पुरा किल भगवान्स्वलोचमधितिष्ठन्परमैष्टी विकासिनि
 रम्भविष्टरे समुपविष्टः सुनासीरप्रमुखैर्गोर्वाणैः परिवृतो ब्रह्मोद्याः कथाः
 कुर्वन्नन्याश्च निरवद्या विद्यागोष्ठीर्भावयन्कदाचिदासाग्रके । तथासीनं च तं
 त्रिभुवनप्रतीक्ष्यं मनुवक्ष्यान्नुपप्रभृतयः प्रजापतयः सर्वे च सप्तपिंपुरःसरा
 महर्षयः मिवेविरे । केचिद्वचः स्तुतिचतुराः समुदधारयन् । केचिदपचिति-
 भाजि यजुष्यपठन् । केचिद्वशंसासामानि जगुः । अपरे विवृतक्रतुक्रिया-
 तन्मन्मन्वाचचक्षिरे । विद्याविसंवादकृताश्च तत्र तेषामन्योन्यस्य विद्या-
 विवादाः प्रादुर्भवन् ।

अथातिरोपणः प्रकृत्या महातपा मुनिरत्रेखनयस्तारापतेभ्राता नास्मा
 दुर्वासा द्वितीयेन मन्दपालनाम्ना मुनिना सह कलहायमानः साम गायन्क्रो-
 धान्धो विस्वरमकरोत् । सर्वेषु च ज्ञापभयप्रतिपन्नमौनेषु मुनिष्वन्यालाप-
 लीलयावधीरयति कमलसम्भवे भगवती कुमारी किञ्चिदुन्मुक्तबालभावे

भूपितनययौवने वयसि वर्तमाना, गृहीतचामरप्रचलद्भुजलता पितामहसु-
पयीजयन्ती, निर्मलस्रजताडनजातरागाभ्यामिव स्वभावारुणाभ्यां पादपल-
वाभ्यां समुद्रासमाना, क्षिप्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालि-
तचरणा, मदेननगरतोरणस्तम्भविभ्रमं विश्राणा जह्वाद्वितयम्, सलीलमुष्क-
केलहंसकुलकलालापप्रलापिनि मेखलादौघि विन्यस्तवामहस्तकिसलय्या, विद्व-
न्मानसनिवासलभ्रेण गुणकलापेनेवांसावलम्बिना ब्रह्मसूत्रेण पत्रित्रीकृतकाया,
भास्यन्मध्यनायकमनेकमुक्तानुयातमपवर्गमार्गमिव हारमुद्वहन्ती, वदनप्र-
विष्टसर्वविद्याचरणालक्तकरसेनेव पाटलेन स्फुरता दशनच्छदेन विराजमाना,
संक्रान्तकमलासनकृष्णाजिनप्रतिभां सानमधुरगीताकर्णनायतीर्णशशिहरिणा-
मिव कपोलस्थलीं दधाना, तिर्यक्सावज्ञमुन्नमितैकभ्रूलता, श्रोत्रमेकं विस्वर-
श्रवणकलुषितं प्रक्षालयन्तीवापाङ्गनिर्गतेन लोचनाश्रुजलप्रवाहेणेतरध्रवणेन
च विकसितसितसिन्धुवारमभरीशुषा हसतेव प्रकटितविद्यामदा, श्रुतिप्रण-
यिभिः प्रणवैरिव कर्णावतंसकुसुममधुकरकुलैरपास्यमाना, सूक्ष्मविमलेन
प्रज्ञाप्रतानेनेवांशुकेनाच्छादितशरीरा, बाह्यायमिव निर्मलं दिक्षु दशनग्यो-
रालोकं विकिरन्ती देवी सरस्वती श्रुत्वा जहास ।

दृष्ट्वा च तां तथा हसन्ती स मुनिः 'आः पापकारिणि, दुर्गृहीतविद्याल-
वावलेपदुर्विदग्धे, मामुपहससि' इत्युक्त्वा शिरःकम्पशीर्यमाणवभ्यविशरा-
शोरन्मिपपिङ्गलिन्नो जटाकलापस्य रोचिषौ सिञ्चन्निव रोपदहनद्रव्येण दश
दिशाः, कृतकालसन्निधानामिवान्धकारितललाटपट्टाष्टापदामन्तैः पुरमण्डनपत्र-
भद्रमकरिकां भ्रुकुटिमायन्न, अतिलोहितेन चक्षुषामर्पदेवतायै स्वरपिरोप-
हारमिव प्रयच्छन्, निर्दयदृष्टदशनच्छदभयपलायमानामिव वाचं रन्ध्रन्दन्तां-
शुच्छलेन, अंसायत्तंसिनः शापशासनपट्टस्येव ग्रन्थमन्थिमन्थधा कृष्णाजि-
नस्य, स्वेदकणप्रतिविम्बितैः शापशङ्काशरणागतैरिव सुरामुरमुनिभिः प्रति-
पन्नसर्वावयवः, कोपकम्पतरलिताङ्गुलिना करेण प्रसादनलम्बामक्षरमाला-
मियाक्षमालामाक्षिप्य कामण्डलवेन वारिणा समुपस्पृश्य शापजलं जग्राह ।

अग्रान्तरे स्वयम्भुवोऽभ्याशे समुपविष्टा देवी भूर्तिमती पीयूषकेनपटल-
पाण्डरं कम्पद्रुमदुर्वलवल्कलं वसाना, निसतन्तुमयेनांशुकेनोन्नतस्तनमभ्य-
वद्धगात्रिकाग्रन्थि, तपोवलनिर्जितप्रियुवनजयपताकामिरिव तिसृभिर्मल्लपु-
ण्ड्रकराजिमिर्विराजितललाटाजिरा, स्कन्धायलम्बिनां सुधाकेनध्रवलेन तपः-
प्रभायकुण्डलीकृतेन गर्जाद्योतसेव योगपट्टकेन विरचितवैकक्ष्यका, सच्येन
अह्योपत्तिपुण्डरीकमुकुलमिव स्फटिककमण्डलुं करेण कलयन्ती, दक्षिणम-

१ 'यौवने नवे वयसि' अ-क. २ 'धर्मेनगर' व. ३ 'धासि' व. ४ 'नि-
पालकक' अ-क. ५ 'रोचिषा' व-क. ६ 'अन्तकमण्डन' व. ७ 'लम्बिना
पेन' व. ८ 'गगनगङ्गा' व.

क्षमालाकृतपरिक्षेपं कम्बुनिर्मितोमिन्द्रादन्तुरितं तर्जनतरङ्गिततर्जनीकमुक्षि-
पन्ती करम्, 'आः पाप, क्रोधोपहत, दुरात्मन्, अज्ञ, अनारमज्ञ, ब्रह्म-
बन्धो, सुनिखेट, अपसद, निराकृत, कथमात्मस्वलितविलक्षः सुरासुरमुनि-
मनुजवृन्दवन्दनीयां त्रिभुवनमातरं भगवतीं सरस्वतीं शमुमभिलपसि' इत्य-
मिदधाना, रोपविमुक्तवेत्रासनैरोद्धारमुखरितमुखैरक्षेपदोलायमानजटाभार-
भरितदिग्भिः परिकरबन्धभ्रमितकृष्णाजिनाटोपेच्छायाश्यामायमानदिवसैर-
मर्पनिःश्वासदोलाप्रेक्षोलितब्रह्मलोकैः सोमरसमिव स्वेदविसरव्याजेन खव-
द्भिरग्निहोत्रपवित्रभस्मस्फेरललाटैः कुशतन्तुचारुवामरचीरचीवरिभिरापाडि-
भिः प्रहरणीकृतकमण्डलुमण्डलैर्मूर्तैश्चतुर्भिर्वदैः सह वृषीमपहाय सावित्री
समुत्तस्यौ ।

ततो 'मर्पय भगवन्, अभूमिरेषा शापस्य' इत्यनुनाध्यमानोऽपि विवृधैः,
'उपाध्याय, स्फुरलितमेकं क्षमस्व' इति वद्धाञ्जलिपुटैः प्रसाद्यमानोऽपि
स्वशिष्यैः, 'पुत्र, मा कृधास्तपसः प्रत्यूहम्' इति मित्रार्थमाणोऽप्यग्निणा,
रोपायेशविवशो दुर्वासाः 'दुर्विनीते, व्यपनयामि ते विद्याजनितामुन्नतिमि-
माम्, अधस्ताद्वृष्ट मर्त्यलोकम्' इत्युक्त्वा तच्छापोदकं विससज्ज । प्रति-
शापदानोपतां सावित्रीं 'सखि, संहर रोषम्, असंस्कृतमतयोऽपि जात्यैव
द्विजन्मानो माननीयाः' इत्यमिदधाना सरस्वत्यै च्यवारयत् ।

अथ तां तथा शशां सरस्वतीं दृष्ट्वा पितामहो भगवान्कमलोत्पत्तिलभमृ-
णालसूत्रामिव धवलपद्मोपवीतिनीं तनुमुद्रहन्, उद्वृष्टदृष्ट्याङ्गुलीयकमरक-
समयूखलताकलापेन त्रिभुवनोपप्लवप्रदामकुशापीडधारिणेव दक्षिणेन करेण
निवार्य शापफलकलम्, अतिविमलश्रीर्धैर्भाविहृत्युगारम्भसूत्रपातमिव दिष्टु
पातयन् दशनकिरणैः, सरस्वतीप्रस्थानमङ्गलपटहेनेव पूरयन्नाशाः स्वरेण,
सुधीरमुवाच—'प्रहन्, न खलु साधुसेवितोऽयं पन्था येनासि प्रवृत्तः ।
निहन्त्येव परस्तात् । उद्दामप्रसूतेन्द्रियाश्चसमुत्थापितं हि रजः कलुषयति
दृष्टिमनक्षजिताम् । कियद्दूरं वा चक्षुरीक्षते । विधुद्वया हि विद्या पश्यन्ति
कृतबुद्धयः सर्वानर्थानसतः सतो वा । निसर्गविरोधिनी येयं पयःपावकयो-
रिव धर्मक्रोधयोरैकत्र वृत्तिः । आलोकमपहाय कथं तमसि निमज्जसि ।
क्षमा हि मूलं सर्वतपसाम् । परदोषदर्शनदक्षा दृष्टिरिव कुपिता बुद्धिर्न त
आत्मरागदोषं पश्यति । क महातपोभारवैवधिका, क पुरोभासित्वम् ।
अतिरोषणश्चक्षुष्मानन्ध एव जनः । नहि कोपकलुपिता विमृशति मतिः
कतञ्चमकतञ्च्यं वा । कुपितस्य प्रथममन्धकारीभवति विद्या, ततो भ्रुकुटिः ।
आदाविन्द्रियाणि रागः समास्यन्दति, चरमं चक्षुः । आरम्भे तपो गलति,
पश्चात्स्वेदसलिलम् । पूर्वमयशः स्फुरति, अनन्तरमधरः । कथं लोकविनाशाय

ते विषपादपस्येव जटावलकलानि जातानि । अनुविता सल्लसं मुनिवेशस्य
हार्यद्विरिव वृत्तमुक्ता चित्तवृत्तिः । शैलपं इव वृथा वहसि कृत्रिममुपशम-
न्येन चेतसा तापसाकर्तव्यम् । अपमपि न ते पश्यामि कुशलजातम् ।
अनेनातिलविज्ञासाध्युपर्येव श्रवसे ज्ञानोदन्तः । न सल्लनेहंमुका पुंडा
जटा वा सर्वं पृते महर्षयः । रोपदोषनिपये स्वहृदये निग्राहे किमर्थमसि
निगृहीतवाननागसं सरस्वतीम् । एतानि तान्यात्मप्रभादस्वलितवैलक्ष्याणि,
यैर्याति याच्यतामविदग्धो जनः' इत्युक्त्वा पुनराह—'वससे सरस्वति वि-
पादं सा गाः । एषा त्यामनुयास्यति सापित्री विनोदयिष्यति चास्मद्विरहदुः-
खिताम् । आत्मजमुत्सकमलावलोकनाधिश्व से शापोऽयं भविष्यति' इति ।
एतावदभिधाय विसर्जितसुरासुरमुनिमनुजमण्डलः ससंभ्रमोपगतनारदस्क-
न्धविन्ध्यस्तद्वन्तः समुचिताह्निककरणायोदतिष्टत् । सरस्वत्यपि शप्ता विशिद-
धोमुखी धवलकृष्णनारां कृष्णाजिनलेखामिव दृष्टिमुखसि पातयन्ती, सुरमि-
नि, श्वासपरिमललभ्रैर्मूर्तैः शापाक्षरैरिव पदचरणचक्रैराकृष्यमाणा, शापशोक-
शिथिलितहस्ता, अधोमुखीभूतेनोपदिश्यमानमर्त्यलोकावतरणमार्गेण नखम-
यूतजालकेन, नृपुरध्याहाराहूतैर्भयनकलहंसकुलैर्मल्लोका निवासिहृदयैरिवा-
नुगम्यमाना समं सावित्र्या गृहमगात् ।

॥ अत्रान्तरे सरस्वत्यवतरणवार्तामिव कथयितुं मध्यमं लोकमवततारांशु-
माली । क्रमेण च मन्दायमाने मुकुलितविसिनीविसंरब्धसनविपणसरसि
यासरे, मधुमदमुदितकामिनीकोपकुटिलकटाक्षक्षिप्यमाण इव क्षेपीपः
क्षितिभरशिखरमवतरति तरणतरकपिलपनलोहिते लोकैकचक्षुषि भगवति,
प्रभुर्तुमुखमाहेयीयूषक्षरक्षीरधाराधवलितेव्यासस्रग्चन्द्रोदयोदामक्षीरोदलह-
रीक्षालितेद्विष दिव्याभ्रमोपशरयेषु, अपराह्णप्रचारचलिते चामरिणि चामी-
करतटताडनारणितरदने रदति सुरस्रपन्तीरोधांसि स्वरैरपते, प्रसृतानेक-
विधाधरागिसारिकासहस्रचरणालङ्ककरसानुलिप्त इव प्रकटयति च तारापथे
पादलताम्, तारापथप्रस्थितसिद्धदत्तदिनकरासमयाध्यावर्जिते रञ्जितककुभि
कुसुम्भभासि खयति पिनाम्निप्रणतिमुदितसंध्यास्येदसलिल इव रक्तचन्दन-
द्रवे, मन्दारमुनिमन्दारकवृन्दव्यमानसंध्याजलिबने ब्रह्मोत्पत्तिकमलसेवा-
गतसकलकमलाकर इव राजति ब्रह्मलोके, समुच्चारिततृतीयसवनब्रह्मणि ब्र-
ह्मणि, ज्वलितवैतानज्वलनज्वालाजटालाजिरेवारब्धधर्मसाधनशिविरनीराज-
नेद्विष सप्तर्षिमन्दिरेषु, अधमर्षणमुपितविश्विषविषगदोहाघलघुषु यतिषु,
संध्योपासनासीनतपस्विपङ्क्तिपूतपुलिने श्रवमाननलिनयोनियानहंसहासदन्तु-
रितोर्मिणि मन्दाकिनीजले, जलदेवतातपत्रे पत्रयकुलकलत्रान्तपुरसौधे

१ 'पण्डा जटा वा' क. २ 'प्रसाद' व. ३ 'याप्यता यात्यविदग्धो' अ-क.

४ अस्मात्पर 'तपसे' इत्यधिक व-पुस्तके. ५ 'प्रभुतमसमाहेयी' व. ६ 'ताडन-

रणितरदने' अ-क. ७ 'सवनव्रतब्रह्मणि' व.

निजमधुमधुरामोदिनि कृतमधुपमुदि मुमुक्षुपमाणे कुमुदवने, दिवसावसा-
 नताम्यतामरसमधुरमधुमपीतिप्रीते सुपुप्सति मृदुमृणालकाण्डकण्डूयनकु-
 ष्ण्डलितकन्धरे धुतपक्षराजिवीजितराजीवसरसि राजहंसयूये, तटलताकुसु-
 मधूलिधूसरितसरिति सरणि सिद्धपुरपुरंभिधम्मिद्धमहिक्कागन्धप्राहिणि सा-
 यन्तने तनीयसि निशानि श्वासनिभे नभस्वति, सङ्कोचोदञ्चतुच्चकसरकोटि-
 सङ्कटकुशोदायैकोशकोटरकुटीशायिनि पदचरणचक्रे, नृत्तोद्भूतधूर्जटिजटाटवी-
 लटजकुञ्जलनिरुनिभे नभस्वलं स्वकयति तारागणे, (संध्यानुबन्धताम्रे
 परिणमत्तालफलत्वक्स्वपि कालमेधमेदुरे मेदिनीं मीलयति नववयसि
 समसि, तदणतरतिमिरपटलपाटनपटीयसि समुम्भपनि यामिनीकामिनीक-
 र्णपूरचन्पककलिकाकदम्बके प्रदीपप्रकरे, प्रतनुतुहिनकिरणकिरणलावण्यालो-
 कपाण्डुग्याश्याननीलनीरमुक्कालिन्दीकूलवालुकापुलिनायमाने शातश्रतवे
 श्रतयैति तिमिरमाश्रमुखे, खमुचि मेघचित्तविकचितकुवलयसरसि शशधर-
 वरनिकरकचप्रहाविले विलीयमाने मानिनीमनसीव शर्वरीशवरीचिकुरचये
 चापपक्षरिपि समसि, उदिते भगवत्युदयगिरिशिखरकटककुहरहरिखरनखर-
 निवहृद्देनिनिहतनिजहरिणगहितरधिरनिचयनिचितमिव लोहितं वपुरदमरा-
 गधरमधरमिव विभायरीवध्वा धारयति श्वेतभानौ, अचलव्युत्तचन्द्रकास्तज-
 लधाराधौत इष च्वस्ने च्वाभ्ने, (गोलोकगलितकुम्भविसरवाहिनि दन्तमयम-
 करमुखमहाप्रणाल इवापूरयितुं प्रवृत्ते पयोधिमिन्दुमण्डले, स्पष्टे प्रदोपसमये)
 सावित्री शून्यहृदयामिध तिमिषि ध्यायन्तीं साक्षां सरस्वतीमवादीत्—
 'सखि, त्रिभुवनोपदेशदानदक्षायाम्नज पुरो जिह्वा जिह्वेति मे जल्पन्ती !
 जानास्येव यादयो विसंस्थुला गुणवत्यपि जने दुर्जनवद्विदोक्षिण्याः क्षणभ-
 क्षिन्यो दुरतिक्रमणीया न रमणीया दैवस्य वामा वृत्तयः । निष्कारणा च
 निष्कारकणिक्कापि फलपयति मनस्विनोऽपि मानसमसदृशजनादापतन्ती ।

यसरो विदुषि शुचाम् । इदं च ते त्रिभुवनमङ्गलैरुक्तमलममङ्गलभूताः कथ-
मिव मुखमपवित्रयन्त्यश्रुदिन्दवः । तदलम् । अधुना कथय क्तमं भुवो
भागमलङ्कृतुमिच्छसि । कश्चिन्नवतितीर्षति ते पुण्यभाजि प्रदेशे हृदयम् ।
कानि वा तीर्थान्यनुग्रहीतुमसिलपसि केपु वा धन्येषु तपोवनधामसु तप-
स्यन्तीं स्थातुमिच्छसि । सज्जोऽयमुपचरणचतुरः सहपांशुकीडापरिचयपेशलः
प्रेयान्सखीजनः क्षितितलावतरणाय । अनन्यद्वारणा चाद्यैव प्रभृति प्रतिपद्य-
स्व सनत्सा वाचा क्रियया च सर्वविद्याविधातारं धातारं च स्वधैर्यसे
स्वचरणरजःपवित्रितत्रिदशासुरं सुधासूतिकलिकाकल्पितकर्णावतंसं देवदेवं
त्रिभुवनगुरुं श्यमकम् । अल्पीयसैव कालेन स ते शापशोकविरतिं वितरि-
ष्यति । इति ।

४ पयमुक्ता मुक्तमुक्ताफलधवललोचनजललवा सरस्वती प्रत्यवादीत्—‘प्रियसखि, त्वया सह विचरन्त्या न मे काञ्चिदपि पीडामुत्पादयिष्यति ब्रह्मलोकविरहः शापशोको वा । केवलं कमलासनसेवासुखमार्द्रयति मे हृदयम् । अपि च त्वमेव धेत्वि मे भुवि धर्मधामानि समाधिसाधनानि योगयोग्यानि च स्थानानि स्थातुम्’ इत्येवमभिधाय विरराम, रणरणकोपनीत-प्रजागरा चानिमीलितलोचनैव तां निशामनयत् ।

१ अपरेष्टुर्विते भगवति त्रिभुवनशेखरे खणखणायमानैस्त्रैस्त्रलीनक्षतनिज-
तुरगमुपक्षितेन क्षतजेनेव पाटलितवपुष्युदयाचलचूडामणौ जरत्कुक्वाकु-
चूडारुणारणपुरःसरे विरोचने नातिदूरवर्ता विविच्य पितामहविमानहंसकु-
लपातः पर्यटनपरवक्रमुच्चैरगायत्—

‘तरेल्यसि दश किमुत्सुकामेकलुपमानसयासलालिते ।

अथतर कलहंसि यापिकां पुनरपि यास्यसि पङ्कजालयम्'

तच्छ्रुत्वा सरस्वती पुनरर्थिन्तयत्—‘अहमिवानेन पर्यनुयुक्ता । भवतु ।
मानयामि मुनेर्वचनम्’ इत्युक्तवोऽथाय कृतमहीतलावतरणसङ्कल्पा परित्यज्य
वियोगविक्रमं स्वपरिजनं ज्ञातिवर्गमवगणय्यावगुणा त्रिः प्रदक्षिणीकृत्य धनु-
र्मुपं कथमप्यनुनयनिवर्तितानुयायिष्यतिचात्ता ब्रह्मलोकतः सावित्रीद्वितीया
निर्जगाम ।

१ ततः क्रमेण ध्रुवप्रवृत्तां धर्मधेनुमिवाधोधावमानधवलपयोधराम्, उडुर-
ध्वनिम्) अन्धकमथनमौलिमालतीमालिकाम्, आलीयमानबाहसित्वस्द-
रोधसम्, अरन्धतीधौततारवत्वचम्, त्वङ्गच्छतरङ्गतरत्तरस्तारवारतारकाम्,

१ 'अनुचरण०' च. २ 'दातारम्' अ-क. ३ 'शु धेयमस्य चरणरजः०' भ-क.

४ 'चामीलित' व. ५ 'सालत्खलीन' भ-क. ६ 'मुखभूरक्षतवेनेव' व.

७ 'पितामहनाशनहंस०' ब. ८ 'तद्गच्छतुल्यतरङ्गतरङ्गितारकान्' ब.

तापसविहीर्णविरलतिलोदकपुलकितपुलिनाम्, आश्रुवनपूतपितामहपातित-
 पितृपिण्डपाण्डुरितपाराम्, पर्यन्तसुप्तसप्तर्षिकुशशयनसूचितसूर्यग्रहसूतकोप-
 वासाम्, आचमनशुचिशचीपतिमुच्यमानार्चनकुसुमनिकरशाराम्, शिवपु-
 रापतितनिर्मास्यमन्दारदामकाम्, अनादरदारितमन्दरदरीदपदम्, अनेक-
 नाकनायकनिकायकामिनीकुचकलशविलुलितविग्रहाम्, ग्राहप्रावप्रामस्त्रल-
 नमुपरितस्रोतसम्, सुपुष्पासुतशशिसुधाशीकरस्त्रयकतारकिततीराम्, धि-
 पगाशिकार्यधूमधूमरितसैकताम्, सिद्धविरचितवालुकालिङ्गलङ्घनत्रासवि-
 द्रुतरिघाधराम्, निर्मोक्तमुक्तिमिव गगनोरगस्य, लीलाललाटिकामिव त्रिवि-
 द्रुतविद्यस्य, विक्रयचीथीमिव पुण्यपण्यस्य, दन्तगंगलामिव नरकनगरद्वारस्य,
 अंशुकोणीपपट्टिकामिव सुमेरुपत्रस्य, दुकूलकदलिकामिव कैलासकुञ्जरस्य,
 पद्मतिमिषापवर्गस्य, नेमिमिव कृतयुगचक्रस्य, सप्तसागरराजमहिर्षी मन्दा-
 किनीमनुमरन्ती मर्त्यलोकमवततार । अपश्यन्नाम्बरतलस्थितैव हारमिव
 वरणस्य, अमृतनिर्झरमिव चन्द्राचलस्य, शशिमणिनिष्पन्दमिव विन्ध्यस्य,
 कर्पूरहुमद्रवप्रवाहमिव दण्डकारण्यस्य, लावण्यरसप्रस्रवणमिव विशाम्,
 स्फाटिकशिलापट्टशयनमिवाभ्यरक्षियाः, स्वच्छशिशिरसुरसवारिपूर्णं भगवतः
 पितामहस्यापत्यं हिरण्यबौहनामानं महानदम्, यं जनाः शोण इति कथय-
 न्ति । इष्ट्वा च तं रामणीयवहतहृदया तस्यैव तीरे वासमरोचयत् । उवाच
 च सावित्रीम्—‘सखि, मधुरमयूरविरतयः कुसुमपांशुपटलसिकतिलतरत-
 लाः परिमलमत्तमधुपवेणीवीणारणितरमणीया रमयन्ति मां मन्दीकृतमन्दा-
 कीनीपुतेरस्य महानदस्योपकण्ठभूमयः । पक्षपानि च हृदयमधैव स्थातुं मे’
 इति । अभिनन्दितवचना च तथेति तया तस्य पश्चिमे तीरे समवातरत् ।
 एकस्मिन्श्च शुचौ शिलातलसनाथे तटलतामण्डपे गृहबुद्धिं बधन् । विश्रा-
 न्ता च नातिचिरादुरथाय सावित्र्या सार्धमुक्षितार्चनकुसुमा सज्जा । पुलिन-
 पृष्ठप्रतिष्ठापितसैकतशिवलिङ्गा च भक्त्या परमया पञ्चवक्त्रपुरःसरं (सम्यक्-
 ब्राह्मणमिहितपरिकरं) ध्रुवांगीतिगर्भामधमिपवनवज्रगगनदहनतपनतुहिभकि-
 रणयजमानमयीमूर्तीरष्टावपि ध्यायन्ती सुचिरमष्टपुष्पिकामृदात् । अयत्तोप-
 मतेन फलमूलेनामृतरसमप्यतिशिशयिपमाणेन च स्वादिज्ञा शिशिरेण शोण-
 धारिणां शरीरस्थिमिकरोत् । अतिवाहितदिवसा च तस्मिन्लतामण्डपशिला-
 तले कल्पितपल्लवशयना सुप्वाप । अन्येषुरप्यनेनैव क्रमेण नक्तन्दिनमत्य-
 वाहयत् ।

// एवमनिकामस्तु दिवसेषु गच्छति च काले कदाचिद्याममात्रोद्गते च रवा-
 युत्तरसां ककुभि प्रतिशब्दपूरितवनगह्वरं गम्भीरतारतरं सुरङ्गहेपितहादमश-

१ ‘मितीर्णरल’ अ-क. २ ‘ग्रहप्रवरलज’ य. ३ ‘दत्तांगल’ अ-क.

४ ‘हिरण्यनाह’ अ-क. ५ ‘अरचयत्’ अ-क. ६ ‘प्रतिष्ठित’ अ-क.

णोत् । उपजातकुतूहला च निर्गत्य लतामण्डपादिलोकयन्ती विकचकेतकीग-
र्भपत्रपाण्डुरं रजःसङ्घातं नातिदवीयसि संमुखमापतन्तमपश्यत् । क्रमेण च
सामीप्योपजायमानाभिव्यक्ति तस्मिन्महति शफरोदरधूसरे रजसि पयसीव
रकरचक्रं लुभमानं, पुरः प्रधावमानेन, प्रलम्बकुटिलकचपलवधदितललाट-
दृक्केन, धवलदन्तपत्रिकाद्युतिहसितकपोलमिच्छिना, पिनदकृष्णागुरुपङ्क-
क्तदुरणकृष्णशवलकपायककुकेन, उत्तरीयकृतशिरोवेष्टनेन, वामप्रकोष्ठनि-
वेष्टस्पष्टहाटककटकेन, द्विगुणपट्टपट्टिकागाढग्रन्थिग्रथितासिधेनुना, अनवर-
ग्यायामकृशकंशशरीरेण, घातहरिणयूथेनेव मुहुर्मुहुः समुद्गीयमानेन,
ऋक्षितसमविपमावटविटपेन, कोणधारिणा, कृपाणपाणिना, सेवागृहीतविवि-
धवनकुसुमफलमूलपण्णेन, 'चल चल, याहि याहि, अपसर्पापसर्प, पुरः
रयच्छ पन्थानम्' इत्यनवरतकृतकलकलेन, युवप्रायेण, सहस्रमात्रेण पदा-
तेष्वलेन सनाथमश्वयुग्मं सन्ददशं ।

१ मध्ये च तस्य सार्धचन्द्रेण मुक्ताफलजालमालिना विविधरत्नलण्डखचि-
त्तेन शङ्खक्षीरकेनपाण्डुरेण क्षीरोदेनेव स्वयं लक्ष्मी दातुमागतेन गगनगते-
नातपत्रेण कृतच्छायम्, अच्छाच्छेनाभरणद्युतीनां निषहेन दिशामिव दशै-
वानुरागलप्तेन चक्रवालेनानुगम्यमानम्, आनितम्बविलम्बिन्या मालतीशे-
ज्जरत्नजा सकलभुवनविजयार्जितया रूपपताकयेव विराजमानम्, उरसर्पिभिः
शिखण्डशिखिकापद्मरागमणेररणैरंशुजालैरदृश्यमानवनदेयताविधृतैर्बालपल्ल-
वैरिव प्रमृज्यमानमार्गैरेणुपरपवपुषम्, बकुलकुञ्जलमण्डलीमुण्डमालामण्ड-
नमनोहरेण कुटिलकुन्तलस्तनकमालिना मौलिना मीलितातपं पिबन्तमिव
दिवसम्, पशुपतिजटामुकुटमृगाङ्गद्वितीयशकलघदितस्येव सहजलक्ष्मीसमा-
लिङ्गितस्य ललाटपट्टस्य मनःशिलापङ्कपिङ्गलेन लायण्येन लिम्पन्तमिवान्तरि-
क्षम्, अभिनवयौवनारम्भावष्टम्भप्रगल्भदृष्टिपातनृणीकृतत्रिभुवनस्य चक्षुषः
पथिन्ना विकचकुमुदकुवलयकमलसरसहस्रसञ्छादितदशदिशं शरदमिव प्रव-
र्त्यन्तम्, आयतनयननदीसीमान्तसेतुबन्धेन ललाटतटशशिमणिशिलात-
लमलितेन कान्तिसलिलस्रोतसेव द्राघीयसा घोणावंशेन शोभमानम्,
भ्रतिसुरमिसहकारकर्पूरककोललवङ्गपारिजातकपरिमलमुचा मत्तमधुकरकुल-
कोलाहलमुत्तरेण मुखेन सनन्दनवनं वसन्तमिव वैमन्तम्, आसन्नसुहृत्प-
रिहासभावनोत्तानितमुखमुग्धहसितैर्दशनज्योत्स्नास्त्रपितद्विबुधैः पुनःपुनर्न-
भसि सञ्चारिणं चन्द्रालोकमिव कल्पयन्तम्, कदम्बमुकुलस्थूलमुक्ताफलयु-
गलमध्याभ्यासितमरकतस्य त्रिकण्टककर्णाभरणस्य प्रेङ्खतः प्रभया समुत्स-
र्पन्त्या कृतसकुसुमहरितकुन्दपल्लवकर्णावतंसमिवोपलक्ष्यमाणम्, आमोदित-
पृगमदपङ्कलिपितपत्रभङ्गभास्वरं भुजयुगलमुदाममकराक्रान्तशिखरमिव म-

करकेतुकेतुदण्डद्वयं दधानम्, धवलग्रहसूत्रसीमन्तितं सागरमथनसामर्पण
 ज्ञास्रोतःसन्दानितमिव मन्दरं देहमुद्वहन्तम्, कर्पूरक्षोदमुष्टिचुरणपांशुले
 नेव कान्तोच्चकुचचक्रवाक्युगलविपुलपुलिनेनोर.स्थलेन स्थूलभुजायामपुञ्जित
 पुरो विस्तारयन्तमिव दिक्चक्रम्, पुरस्तादीपदधोनाभिनिहितैककोणकमनीयेन
 पृष्ठतः कक्ष्याधिकक्षिप्तपल्लवेनोभयतः संवलनप्रकटितोरत्रिभागेन हारीतहरित
 निविडनिपीडितेनाधरवाससा विमज्जमानतनुतरमभ्यभागम्, अनवरतध
 मोपचितमांसैकठिनविकटमकरमुखसंलग्नानुभ्यां विशालवक्षःस्थलोपलवेदि
 कोत्तम्भनशिलास्तम्भाभ्यां चारचन्दनस्वासकस्थूलकान्तिभ्यामूरदण्डाभ्यामु
 पहसन्तमिवैरावतकरायामम्, अतिभरितोरमारवहनसेदेनेव तनुतरजङ्घा
 काण्डम्, करपदादपपल्लुद्वयस्येव पाटलस्योभयपार्श्ववलम्बिनः पादद्वयस्य
 दोलायमानैर्नखमयूतैरभमण्डनचामरमालामिव रचयन्तम्, अग्निमुखमुषैर
 दद्भद्विरमिचिरमुपरि विधाम्यद्विरिव बलितविकटं पतद्भिः खुरैः खण्डितभुवि
 प्रतिक्षणदशनैर्ब्रह्मुक्तिखणखणायितस्त्रसलीने, दीर्घघ्राणलीनलालिकललाट
 ललितचारचामीकरचक्रके शिञ्जानशातैर्कौम्भजयनशोमिति मनोरंहसि गो
 लाङ्गूलरूपोलकालकायलोक्षि नीलसिन्धुवारवर्णे वाजिति महति समारूढम्
 उभयतः पर्याणपट्टिदृष्टहस्ताभ्यामासन्नपरिचारकाभ्यां दोषूयमानधवलचा
 मरिकायुगलम्, अग्रतः पठतो बन्दिनः सुभाषितमुरण्टवितकपोलफलकेन
 लम्पकणोत्पल्लकेसरपक्षमशकलेनेव मुखशशिना भावयन्तम्, अनङ्गयुगायतार
 मिव दर्शयन्तम्, चन्द्रमयीमिव सृष्टिमुत्पादयन्तम्, विलासप्रायमिव जीव
 लोकं जनयन्तम्, अनुरागमयमिव सर्गान्तरमारचयन्तम्, शृङ्गारमयमिव
 दिवसमापादयन्तम्, रागराज्यमिव प्रवर्तयन्तम्, आकर्षणाञ्जनमिव च
 क्षुपोः, वशीकरणमग्नमिव मनुजः, स्वस्थायेशचूर्णमिवेन्द्रियाणाम्, अस
 न्तोपमिव कैतुकस्य, सिद्धयोगमिव सौभाग्यस्य, पुनर्जन्मदिवसमिव मन्म
 थस्य, रसायनमिव यौवनस्य, एकराज्यमिव रामणीयकस्य फीर्तिस्रग्भमिव
 रूपस्य, मूलकोपमिव लावण्यस्य, पुण्यकर्मपरिणाममिव संसारस्य, प्रथमाङ्कुर
 मिव कान्तिलतायाः, सर्गाभ्यासकलमिव प्रजापतेः, प्रतापमिव विभ्रमस्य,
 यशःप्रवाहमिव वैदग्ध्यस्य, अष्टादशवर्षदेशीयं युवानमद्राक्षीत् । पार्श्वे ॥
 तस्य द्वितीयमपरसंश्लिष्टतुरङ्गम्, प्रांशुमुत्तततपनीयस्रग्भाकारम्, परिणतव
 यसमपि ध्यायामकठिनकायम्, नीचनखदमश्रुकचम्, शुक्तिपलनिम्, ह्यप
 पुन्दिहम्, रोमशोर.स्थलम्, अनुलणोदारवेद्यतया जरामपि विनयमिव
 शिक्षयन्तम्, गुणानपि गरिमाणमिवानयन्तम्, महानुभाजतामपि शिष्यता
 मिवानयन्तम्, आचारस्थाचार्यकमिव कुर्वाणम्, धवलवारदाणधारिणम्,
 धौतदुबूलपट्टिकापरिवेष्टितमौलि पुरम् ।

१ 'मासकन्धविकट' ब. २ 'दशनमिमुक्त' अ-क. ३ 'घ्राणालीनलालिके
 ललाटपट्टनि' ब. ४ 'कुम्भायान' घ. ५ 'सर्गान्तरमानयन्तम्' अ-क.

१३ अथ न युवा पुरोयायिनां यथादर्शनं प्रतिनिवृत्त्य विस्मितमनसां कथयतां पदातीनां सकाशादुपलभ्य दिव्याकृति तत्कन्यायुगलमुपजातकुतूहलः प्रतूर्ण-
 तुरगो दिदृक्षुस्तं लतामण्डपोद्देशमाजगाम दूरादेव च तुरगादवततार । निवा-
 रितपरिजनश्च तेन द्वितीयेन साधुना सह चरणाभ्यामेव सविनयमुपससर्प ।
 कृतोपसंग्रहणौ तौ सावित्री समं सरस्वत्या किसल्यासनदानादिना सकुसुम-
 फलार्पावसानेन वनवासोचितेनातिथ्येन यथाक्रममुपजग्राह । आसीनयोश्च त-
 योरासीनां नातिचिरमिव स्थित्वा तं द्वितीयं प्रवयसमुद्दिश्यावादीत् । 'आर्य,
 सहजलजाधनस्य प्रमदाजनस्य प्रथमामिभाषणमशालीनता, विशेषतो वनमृ-
 गीमुख्यस्य कुलकुमारीजनस्य । केवलमियमालोकनकृतार्थाय चक्षुषे दृश्यन्ती
 प्रेरयत्युदन्तश्रवणकुतूहलिनी श्रोत्रवृत्तिः । प्रथमदर्शने चोपायनमिवोपनयति
 सज्जनः प्रणयम् । अग्रगलभमपि जनं प्रभवता प्रश्रयेणापितं मनो मध्विव
 वाचालयति । अयत्नेनैव चातिनम्रे साधौ धनुषीय गुणः परां कोटिमैरो-
 पयति विस्त्रम्भः । जनयन्ति च विस्मयमतिपीरुधियामप्यदृष्टपूर्वा, दृश्यमाना
 जगति स्रष्टुः सृष्टयतिशयाः, यतस्त्रिभुवनाभिभावि रूपमिदमस्य महा-
 बुभावस्य । सौजन्यपरसम्रा ज्येष्ठं देवानां प्रियस्यातिमद्भूता कारयति कथां न
 तु युवतिजने सहोत्था तरलता । तत्कथयागमनेनापुण्यभाक्कृतमो विभृम्भ-
 तविरहव्यथः अन्यतां नीतो देशः । क्व वा गन्तव्यम् । कस्य वायमपहतहर-
 दुक्काराहङ्कारोऽपर इवानन्यजो युवा । किं नास्तः समृद्धतपसः पितुरयममृत-
 धर्षा कौस्तुभमणिरेव हरेर्हृदयमाह्लादयति । का चास्य त्रिभुवननमस्या प्रभा-
 तसंध्येव महत्स्तेजसो जननी । कानि वास्य पुण्यभाजि भजन्त्यमित्याम-
 क्षराणि । आर्यपरिज्ञानेऽप्ययमेव क्रमः कौतुकानुरोधिनो हृदयस्य । इत्युक्त-
 वत्सां तस्यां प्रकटितप्रश्रयोऽसौ प्रतिन्याजहार—'आयुष्मति, सतां हि प्रियं-
 वदता कुलविद्या । न केवलमाननं हृदयमपि च ते चन्द्रमयमिव सुधाशी-
 फरशीतलैरानन्दयति यचोभिः । सौजन्यजन्मभूमयो भूयसा शुभेन सज्जन-
 निर्माणशिल्पकर्त्ता भवादृश्यो जायन्ते । दूरे तावदन्योन्यस्यालपनममिजातैः
 सह दृशोऽपि मिथीभूता महती भूमिमारोपयन्ति । श्रूयताम्—अयं खलु
 भूषणं भार्गववंशस्य भगवतो भूर्भुवःस्वस्वितयतिलकस्य, अदभ्रप्रभावस्तुम्भि-
 तजम्भारिमुज्जलम्भस्य, सुरासुरमुकुटमणिशिलाशयनदुर्ललितपादपङ्केरुहस्य,
 निजतेजःप्रसरद्भुष्टपुलोद्गच्छयनस्य बहिर्वृत्ति जीवितं दधीचो नाम तनयः ।
 जनन्यस्य जितजगतोऽनेकपार्थिवसहस्रानुयातस्य शर्यातस्य सुता राण्ड्वी
 त्रिभुवनकन्यारसं सुकन्या नाम । तां खलु देवीमन्तर्वर्ती विदिषी वैजनने
 मासि प्रसवान् पिता पत्युः पार्श्वत्स्वगृहसम्पन्नः । अखलं च सा तत्र देवी

दीर्घायुपमेनम् । अनेहसावर्धत तत्रैवायमानन्दितज्ञातिवर्गो बालस्तारकाराज
 इव राजीवलोचनो राजगृहे । भर्तृभवनमागच्छन्त्यामपि दुहितरि नासेच-
 नकदर्शनमिमममुञ्चन्मातामहो मनोविनोदनं नस्तारम् । अशिक्षतायं तत्रैव
 सर्वा विद्याः सरलाश्च कलाः । कालेन चोपारूढयौवनमिममालोक्याहमिवा-
 सावप्यनुभवतु मुखकमलावलोकनानन्दमस्येति मातामहः कथंकथमप्येनं
 पितुरन्तिकमधुना व्यसर्जयत् । मामपि तस्य देवस्य सुगृहीतनाम्नः शर्यात-
 स्वाज्ञाकारिणं विविक्षिनामानं भृत्यपरमाणुमवधारयतु भवती । पितुः प्राद-
 मूलमायान्तं मया साभिसारमकरोत्स्वामी । तद्धि नः कुलक्रमागतं राजकु-
 लम् । उत्तमानां च चिरन्तनता जनयत्यनुजीविन्यपि जने कियन्मात्रमपि
 मन्दाक्षम् । अक्षीणः खलु दाक्षिण्यकोशो महताम् । इतश्च गम्भीरमात्र-
 मिय परेशोणं तस्य भगवत्क्षयवनस्य स्वनाम्ना निर्मितव्यपदेशं व्यावनं
 नाम चैत्ररथकल्पं काननं निवासः । तदवधिज्ञेयं नौ यात्रा । यदि च गृहीत-
 क्षणं दाक्षिण्यमनवहेलं वा हृदयमस्माकमुपरि भूमिर्वा प्रसादानामयं जनः
 श्रयणाहो वा, ततो न विमाननीयोऽयं नः प्रथमः प्रणयः कुतूहलस्य ।
 'येमपि शुश्रूषवो वृत्तान्तमायुष्मत्योः । नेयमाकृतिर्दिव्यतां ध्यभिचरति ।
 गोघ्रनामनी तु श्रोतुमभिलपति नौ हृदयम् । तत्कथय कतमो वंशः
 स्पृहणीयतां जन्मना नीतः । का येममग्रभवती भवत्याः समीपे सम-
 वाय इव विरोधिनां पदार्थानाम् । तथा हि । सन्निहितबालान्धकारा
 भास्वन्मूर्तिश्च, पुण्डरीकमुखी हरिणलोचना च, बालातपत्रभाधरा कुमु-
 दहासिनी च, कलहंसस्वना समुन्नतपयोधरा च, कमलकोमलरुरा हिम-
 गिरिशिलापृथुनितम्बा च, करभोरर्विलम्बितगमना च, अमुक्तकुमारभावा
 क्षिप्रतारका च' इति । सा त्ववादीत्—'आर्य, श्रोष्यसि कालेन । भूयसो
 दिवसानम्र स्यातुमभिलपति नौ हृदयम् । अल्पीयांश्चायमध्वा । परिचय
 एव प्रकटीकरिष्यति । आर्येण न विस्मरणीयोऽयमनुपद्मदण्डो जनः' इत्यभि-
 धाय तूष्णीमभूत् । दधीचस्तु नयाम्भोभरगम्भीराम्भोधरध्याननिभया
 'आरत्या नर्तयन्वनलताभवनभाजो भुजगभुजः सुधीरमुवाच—'आर्य, करि-
 ष्यति प्रसादमार्याराध्यमाना । पश्यामस्तावत्तातम् । उत्तिष्ठ । व्रजाम्'
 इति । तथेति च तेनाभ्यनुज्ञातः शनैरैतथाय कृतनमस्कृतिरुच्यचाल ।
 उपारूढं च तं प्रयान्तं सरस्वती सुचिरमुत्तमिमतपद्मणा निश्चलतारकेण
 लिखितेन चक्षुषा व्यलोकयत् । उत्तीर्य शोणमचिरेणैव कालेन दधीचः
 पितुराश्रमपदं जगाम । गते च तस्मिन्सा तामेव दिशमालोकयन्ती
 सुचिरमनिष्ठत् । कच्छदिव च सज्ज्यारक्षम् ।

अथ मुहूर्तमिव स्थित्वा स्मृत्वा च तां तस्य रूपरत्नदं पुनः पुनर्यस-
 यतासा हृदयम् । मूयोऽपि चक्षुराचकाह तदर्शनम् । अवशं तेनाप्य-

नीयत तामेव दिशं दृष्टिः । अग्रहितमपि मनस्तेनैव सार्धमगात् । अजायत च नवपल्लव इव बालवनलतायाः कुतोऽप्यस्या अनुरागश्चेतसि । ततः प्रभृति सालस्येव शून्येव सनिद्रेव दिवसमनयत् । अस्तमुपयाति च प्रत्य-
यपर्यस्तमण्डले लाङ्गलिकास्तयकताम्रविपि कमलिनीकामुके कठोरसारस-
शिरःशोणशोचिपि सावित्रे त्रयीमये तेजसि, तरणतरतमालश्यामले च मलिनयति ध्योम ध्योमव्यापिनि तिमिरसञ्चये, सञ्चरत्सिद्धसुन्दरीनूपुर-
घानुसारिणि च मन्दं मन्दं मन्दाकिनीहस इव समुत्सर्पति शशिनि गगन-
तलम्, कृतसंध्याप्रणामा निशामुख एव निपत्य विमुक्ताङ्गी पल्लवशयने
तस्थौ । सावित्र्यपि कृत्वा यथाक्रियमाणं सायन्तनं क्रियाकलापमुचिते शय-
नकाले किसलयशयनमभजत । जातनिद्रा च सुप्ताप ।

१५ इतरा तु मुहुर्मुहुर्द्वयलनैर्विलुलितविसलयशयनतला निमीलितलोच-
नापि गाभजत निद्राम् । अचिन्तयच्च—‘मर्त्यलोकः खलु सर्वलोकानामुपरि,
यस्मिन्नेवंविधानि सम्भवन्ति त्रिभुवनभूषणानि सकलगुणधामगुरूणि इव ।
तथा हि तस्य मुखलाप्यप्रयाहस्य निप्यन्दयिन्दुरिन्दुः । तस्य च चक्षुषो
विक्षेपा विकचकुमुदकुवलयकमलाकराः । तस्य चाधरमणोर्दीधितयो विक-
सितबन्धूकवनराजयः । तस्य चाङ्गस्य परभागोपकरणमनङ्ग । पुण्यभाक्षि
तानि चक्षुपि चेतांसि यौवनानि वा स्नेहानि, येषामसौ विषयो दर्शनस्य ।
क्षणं नु दर्शयता च तमन्यजन्मजनितेनेव मे फलितमधर्मेण । का प्रतिप-
त्तिरिदानीम्’ इति चिन्तयन्त्येष कथंकथमप्युपजातनिद्रा चिरारक्षणमदोत ।
सुप्ता च तं दीर्घलोचनं स्वप्ने ददर्श । स्वप्नासादितद्वितीयदर्शना चावर्णाक-
ष्टकामुक्तेण मनसि निर्वयमताड्यत प्रतिबुद्धा मकरकेतुना । मदनशरताडि
तायाश्च तस्या वार्तामिवोपलब्धुमरतिराजगाम । तथा हि । ततः प्रभृति
कुसुमधूलिधवलामिर्वनलताभिरताडितापि वेदनामधत्त । मन्दमन्दमारुत
विधुतैः कुसुमरजोभिर्दूषितलोचनाप्यश्रुजलं मुमोच । हंसपक्ष्मालिङ्गनैवा
न्तयातविततैः शोणशीकरैरसिक्ताप्याद्रतामगात् । प्रेङ्गल्कादग्धमिधुनैरनूढा
प्यपूर्णत घनकमलिनीकलोलदोलमिः । विघटमानचक्रराक्थुगलविसृष्टैर
स्पृष्टापि श्यामतामाससाद् निरहनिःश्वासधूमैः । पुष्पधूलिधूसरैरदृष्टादि
व्यचेष्टत मधुरकुलैः ।

* अथ गणरात्रापगमे निवर्तमानस्तेनैव वर्त्मना तं देशमागत्य तथैव निवा-
रितपरिजनश्लघप्रधारद्वितीयो विबुक्षिर्हुंदाके । सरस्वती तु तं दूरादेव संमुप-
मागच्छन्तं प्रीत्या ससंभ्रममुत्थाय घनमृगीबोद्धीया विलोकयन्ती मार्गपरि-
श्रान्तमल्लपयद्विध धवलितदन्तादिशा दृशा । कृतासनपरिग्रहं तु तं प्रीत्या
सावित्री पप्रच्छ—‘आर्य, कच्चिकुशली कुमारः’ इति । सोऽब्रवीत्—

१ ‘येषामस्तावविषयः’ अ. २ ‘अताड्यत मकरकेतुना प्रतिबुद्धाया मदनः’ अ-क.

३ ‘०वृ-तजात’ अ-क. ४ ‘मिथुनाभिरनूदा’ अ-ब.

‘आयुष्मति, कुशली । स्मरति च भवत्योः । केवलमभीषु दिवसेषु तनीय-
सीमिव तनुं विभर्ति । अविज्ञायमानां चानिमित्तां द्रव्यतामिवाधत्ते । अपि
च । अन्वेक्षमागमिष्यत्येव मालतीति नाम्ना वाणिनी वार्ता वो विज्ञानम् ।
उच्छ्वमितं सा कुमारस्य’ इति । तच्छ्रुत्वा पुनरपि सावित्री समभाषत—
‘अतिमहानुभाव. सखु कुमारो यदेवमविज्ञायमाने क्षणदृष्टेऽपि जने परि-
चितिमनुष्यमाति । तस्य हि गच्छतो यदच्छया कथमप्यशुकमिव भार्गलतासु
मानसमस्मासु मुहूर्तमासक्तमासीत् । अद्रव्यं हि सौजन्यमाभिजात्येन व-
स्वामिसूनो । अलसः सखु लोको यदेवं सुखमसौहादांनि^१ येनकेनचिन्न
क्रीणानि महतां मनासि । सोऽयमौदार्यानिशयः कोऽपि महारमनामितरज-
नदुर्लभो येनोपकरणीकुर्वन्ति त्रिभुवनम्’ इति । त्रिकुक्षिरचावचैरालापैः
सुचिरमिव स्थित्वा यथाभिलषितं देशमयासीत् ।

२ अपरेष्टुरपति भगवति घुमणाबुद्धामधुतायभिद्रुततारके तिरस्त्रुततमसि
तामरसस्योसंध्यसन्निनि सहस्ररश्मौ शोणमुत्तीर्यायान्ती, तरलदेहप्रभात्रिता-
नच्छलेनाह्वयं सुकलं शोणसलिलमिषानयन्ती, स्फुटितातिमुक्तकुसुमम-
यस्मत्तरिपि सटाळे महति भृगपतामिव गौरी तुरङ्गमे स्थिता, सलीलमु-
रोधप्रारोपितस्य निर्धगुत्कर्णतुरगाकर्ण्यमाननूपुरपटुरणितस्यातिवहलेन पि-
ण्डालक्तेन पल्लवितस्य कुट्टमपिञ्जरितट्टस्य चरणयुगलस्य प्रसरद्विरतिरौ-
हितः प्रभाप्रवाहैरमयतन्नाडनदोहदलोभागतानि त्रिसलयितानि रक्षाशो-
कवनानीषाकर्षयन्ती, सखलजीवलोहदयहृदहरणायोपणयेय रक्षणया^२ शि-
आनजपनस्थला, धौतधवलनेत्रलिमिमेन निर्मोन्त्युत्तरणाप्रपदीनेन वक्षु-
धेन निरोहिततनुलता, छातकमुर्वन्तिरदृश्यमानैराद्यानचन्द्रनुभयलैरवयवैः,
स्वच्छसलिलाभ्यन्तरत्रिभाध्यमानमृणालकाण्डेय सरसी, कुसुम्भरागपाटल-
पुष्करंघचित्रे चण्डातकमुन्त स्फुटं स्फटिकभूमिरिव रसनिधानमादधाना,
हारेणामलपीपलनिभलमुष्माकनेन स्फुरितस्थूलमहगणशारा शारदीये श्वेत-
विरलजलधरपटलावृता सौ, कुचपूर्णकलशयोरपरि रसप्राणमालिकाम-
रणहरितविरणत्रिसलयिनी कस्यापि पुण्यवतो हृदयप्रवेशवर्णमालिकामिव
यदा धारयन्ती, प्रकोष्ठनिविष्टस्यैवस्य हार्दकमटफस्य मरकतमकरवेष्टिकास-
नायस्य हरितीवृतादिगन्तामिर्मयूषमन्तनिमि स्थलकमलिनीभिरिव लक्ष्मी-
शङ्कयाभुगम्यमाना, बहलताम्बूलवृष्णिगाम्बकारितेनाधरसम्पुटेन सुपन्नशि-
पीतं समंस्पाराणं तिमिरमिव यमन्ती, पित्रचनयननुयलयकुतूहलालीनया-
टिगुम्भहत्या नीलांशुजालिकयेव निरुद्धार्धवदना, नीलीरागनिद्रिततीलि-
श्या शिर्षिगलभित्तिना यामध्वज्ज्वाभ्रयिणा दन्तपत्रेण कालमेघपल्लवेन त्रिभु-

१ ‘अन्वेक्षमागमिष्यत्येव’ क. २ ‘तामरसस्योसंध्य’ क. ३ ‘उरोवन्धा-
रोपि’ क. ४ ‘अतःपुरराटिक’ क. ५ ‘निरुद्ध’ क. ६ ‘वदनगाणि’
क. ७ ‘प्रवा’ क. ८ ‘शि’ अ-क.

दिव द्योतमाना, बकुलफलानुकारिणीमिस्त्रिभुम्भिकाभिः कल्पितेन बालि-
कायुगलेनाधोमुखेनालोकजलवर्षिणा सिञ्चन्तीवातिकोमले भुजलते, दक्षि-
णकर्णावतंसितया केतकीगर्भपलाशलेखया रजनिकरजिह्वालतयेव लावण्य-
लोभेन लिङ्गमानकपोलतला, तमालदयामलेन मृगमदामोदनिध्मन्दिना
तिलकविन्दुना मुद्रितमिव मनोभवसर्वस्वं वदनमुद्गहन्ती, ललाटलासकस्य
सीमन्तचुम्बिनश्चटुलेतिलकमणेरदञ्चता चटुलेनांशुजालेन रक्तांशुकेनेव
कृतशिरोवगुण्डना, घृष्टप्रेङ्खदनादरसंयमनशिथिलजूटिकाबन्धा नीलचामरा-
वचूलिनीव चूडामणिमकरिकासनाथा मकरकेतुकेतुपताका, कुलदेवतेव
चन्द्रमसः, पुनःसञ्जीवनौपधिरिव पुष्पधनुषः, धेलेव रागसागरस्य, ज्यो-
त्स्नेव यौवनचन्द्रोदयस्य, महानदीव रतिरसामृतस्य, कुसुमोद्गतिरिव सुर-
ततरोः, बालविषेव वैदग्ध्यस्य, कौमुदीव कान्तेः, घृतिरिव धैर्यस्य, गुरुशा-
लेव गौरवस्य, क्षीजभूमिरिव विनयस्य, गोष्ठीव गुणानाम्, मनस्वितेव
महानुभावतायाः, वृत्तिरिव सारण्यस्य, कुबलयदलदामदीर्घलोचनया पाद-
लाधरया कुन्दकुञ्जलक्ष्कुटदशनया शिरीषमालासुकुमारभुजयुगलया कमल-
कोमलकरया यकुलसुरभिनिःश्वसितया चम्पकपुद्गातया कुसुममयेव
ताम्बूलकरङ्कवाहिन्या महाप्रमाणाश्वतरारूढयानुगम्यमाना, कतिपयपरि-
चारकपरिकरा मालती समदृश्यत । दूरादेव च दधीचप्रेम्णा सरस्वत्या
लुण्ठितेव मनोरथैः, आफूटेव कुतूहलेन, प्रत्युदितेवोत्कलिकाभिः, आलिङ्गि-
तेवोत्कण्ठया, अन्तःप्रवेशितेव हृदयेन, स्रपितेवानन्दाश्रुभिः, विलुप्तेव स्मिते-
न, जीजितेपोच्छ्वसितैः, आच्छादितेव चक्षुषा, अभ्यर्चितेव वदनपुण्डरीकेण,
सखीकृतेवाशया सविधमुपययौ । अवतीर्य च तुरगादूरादेवावनतेन मूर्ध्ना
प्रणाममकरोत् । आलिङ्गिता च ताभ्यां सविनयमुपाविशत् । सप्रश्रयं ताभ्यां
सम्भाषिता च पुण्यभाजमात्मानममन्यत । अकथयच्च दधीचसन्दिष्टं शिरसि
विनिहितेनाञ्जलिना नमस्कारम् । अगृह्णाच्चाकारतः प्रभृत्यग्रास्यतया तैलै-
रपि पेशलैरालापैः सावित्रीसरस्वत्योर्मनसी ।

। क्रमेण चार्तिते मध्यन्दिनसमये शोणमुखतीर्णायां सावित्र्यां ज्ञातुमुत्सा-
रितपरिजना साकृता मालती कुसुमप्रस्तरशायिनीं समुपसृत्य सरस्वतीमाध-
भाये—‘देवि, विशुष्यं नः किञ्चिदन्ति रहसि । अतो मुहूर्तमवधानदानेन
प्रसादं क्रियमाणमिच्छामि’ इति । सरस्वती तु दधीचसन्देशाशङ्किनी किं
वक्ष्यतीति स्तनविनिहितवामकरनखकिरणदन्तुरितमुद्गिद्यमानकुतूहलाङ्कुरनि-
करमिव हृदयमुत्तरीयदुबूलवल्गुलैकदेशेन सञ्जादयन्ती, गलतावतंसपल्लवेन
श्रोतुं श्रवणेनैव धावमानेनानवरतश्वाससन्दोहदोलायितां जीविताशामिव
समासन्नलतामवलम्बमाना, समुत्फुल्लस्य मुखशशिनो लावण्यप्रवाहेन शृङ्गा-
रसेनेव ग्रावयन्ती जीवलोकम्, शयनकुसुमपरिमललभैर्गंधुकरकदम्बकैर्म-

एवाभवत्, द्वितीयोऽपि वत्सनामाभवत् । आसीच्च तयोः सोदर्ययोरिव स्पृहणीया प्रीतिः ।

अथ सारस्वतो मातुर्महिम्ना यौवनारम्भ एवाविर्भूताशेषविद्यासम्भार-
स्तस्मिन्सवयसि आतरे प्रेयसि प्राणसमे सुहृदि वत्से वाङ्मयं सम-
स्तमेव सञ्चारयामास । चकार च कृतदारपरिग्रहस्यास्य तस्मिन्नेव प्रदेशे
प्रीत्या प्रीतिकूटनामानं निवासम् । आत्मनाप्यापाटी, कृष्णाजिनी,
धल्कली, अक्षवलयी, मेखली, जटी च भूत्वा तपस्यतो जनयितुरेव
जगामान्तिकम् ।

अथ तैस्साध्वर्धमानादिपुरुषजनितारमचरणोद्यतिनिर्गतप्रघोषः, परमेश्व-
रशिरोधृतः, सकलकलागमगम्भीरः, महामुनिमान्यः, विपक्षक्षोभक्षमः,
क्षितितललब्धायतिः, अस्सलितप्रवृत्तो भागीरथीप्रवाह इव पावनः प्राव-
र्त्तत विपुलो वंशः । यस्मादजायन्त वात्स्यायना नाम गृहमुनयः, आ-
श्रितधौता अप्यनालम्बितालीकचककाकवः, कृतकुटुम्बता अप्यवैडालवृ-
त्तयः, विवर्जितजनपङ्क्तयः, परिहृतकपटकीरैकृषीकृषाकृताः, अंगुष्ठीतगङ्गराः,
न्यकृतनिकृतयः, प्रसन्नप्रकृतयः, विगतविकृतयः, परपरिवादपराचीनचेतसः,
वर्णत्रयव्यावृत्तिविशुद्धाङ्घ्रसः, ^{असङ्गसुकस्व-}भीरभिषर्णावधूताभ्येयणाः, ^{असङ्गसुकस्व-}भावाः, प्रणतप्रणयिनः, शमितसमस्तशास्त्रान्तरसंशीलयः, उद्भादितसमग्र-
न्धार्धग्रन्थयः, कवयः, चाग्मिनः, विमत्सराः, सरसैर्भाषितग्यसनिनः, विद्र-
ग्धपरिहासवेदिनः, परिचयपेशलाः, नृत्यगीतवादित्रेण्वबाह्याः, ऐतिह्यस्यावि-
नृणाः, सानुक्रोशाः, सत्यशुचयः, साधुसंमताः, सर्वसखसौहार्दवार्द्ध-
हृदयाः, तथा सर्वगुणोपेता राजसेनानभिभूताः, क्षमाभाज आश्रितनन्दनाः,
अनिस्त्रिंशा विद्याधराः, अजडाः कलावन्तः, अदोपास्तारकाः, अपरोपता-
पिनो भास्वन्तः, अनुष्माणो हुतभुजः, अकुसुतयोऽभोगिनः, अस्तम्भाः
पुष्पालयाः, अलुप्तकृतक्रिया दक्षाः, ^{अलुप्तकृतक्रिया}अप्यालाः कामजितः, असाधारणा
द्विजातयः । ७

तेषु वैवमुत्पद्यमानेषु, संसरति संसारे, वात्सु युगेषु, अवतीर्णं क्ली,
बह्वर्षु वरसरेषु, मजरसु वासरेषु, अतिक्रामति च काले, प्रसवपरम्परामिरन-
वरतमापतति विकाशिनि वात्स्यायनकुले, क्रमेण कुबेरनामा धैरतेय इव
गुरुपक्षपाती द्विजो जन्म लेभे । तस्याभवन्नच्युत ईशानो हरः पाशुपत-
श्चेति चत्वारो युगारम्भा इव ब्रह्मतेजोजन्यमानप्रजाविस्तारा नारायणबाहु-
दण्डा इव सच्चक्रनन्दकास्तनयाः । तत्र पाशुपतस्यैक एवाभवद्भार इवा-
चलकुलस्थितिश्चतुर्दधिगम्भीरोऽर्धपतिरिति नाम्ना समग्राग्रजन्मचक्रचूडाम-
गिर्महारमा सूनुः । सोऽज्जनयद्गुं हंसं शुचिं कविं महीदत्तं धर्मं जातवेदसं

१ 'वत्साद' व. २ 'विमलः' व. ३ 'कीर' क; 'कीर' व. ४ 'विषया विधूता-
भ्येयणा' व. ५ 'परसुभाषित' व.

चित्रभातुं 'यक्षमहिदत्त' विधरूपं चेत्येवादश रक्षाणि सोमासृतरसशी
करचक्षुरितमुखा पत्रिगान्धुघान् । अलभत च चित्रभातुनेषा मध्ये रा
जदेव्यमिधानाया प्राज्ञाण्या वाणमात्मनम् । स बाल एव विधेर्वल
पतो घनादुपसम्पत्त्या व्ययुज्यत अन्या । जातसेहस्तु नितरा पितैवास्व
मानृतामकरोत् । अर्धत च तेनाधिरुतरमेधीयमानधुनिर्धानि निने ।

कृतोपनयनदित्रियाकलापस्य समानृत्तस्य चतुर्दशवर्षदेशीयस्य पितापि
श्रुतिस्मृतिविहित कृत्वा द्विजजनोचित निखिल पुण्यजात कालेनादशमीस्य
पुवान्नमगात् । सस्थिते च पितरि महता शोकेनाभीलमनुप्राप्तो त्रियानिदा
दह्यमानहृदय यथयथनपि रुतिपयाम्बिद्वसानात्मगृह एवानपीत् । गते च
विरलता शोके शनै शनैरविनयनिर्दानतया स्वातड्यस्य, कुतूहलरहलतया च
बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य, शैशवीपितान्यनेकानि
चापलान्याचरन्निघरो यभूव । अभवश्चास्य धैर्यसा समाना सुदृढ सहा
याश्च । तया च । आतरौ पारशवौ चन्द्रसेनमानृषेणौ, भार्यकत्रिरीशान
पर मित्रम्, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ धारयाणवासर्वाणौ, वर्णकवि
र्वेणीभारत, प्राकृतककुलपुत्रो धायुविकार, वन्दिनावनङ्गयाणसूचीयाणौ,
कात्यायनिका चक्रवाकिका, जाडुलिको मयूरक, ताम्बूलदायकश्चण्डक,
मिषकपुत्रो मन्दारक, पुस्तकपाचक सुदृष्टि, कलादश्वामीकर, हेरिक
सिन्धुपेणै, लेखको गोविन्दक, धिक्कट्टीरवर्मा, पुस्तककुमारदत्त, मार्द
ङ्गिको जीमूत, गायनौ सोमिलप्रहादित्यौ, सैरम्भी कुरङ्गिका, वाशिकी मधु
करपारावती, गान्धर्वोपाध्यायौ दर्दुरक, सवाहिका केरलिका, छासकयुवा
साण्डविक, आक्षिक आखण्डक, कितवो भीमक, शैटालियुना शिखण्डक,
नर्तकी हरणिका, पाराशरी सुमति, क्षणको वीरदेव, कथको जयसेन,
शेवो वक्रयोग, मग्नसाधक कराल, असुरविवरव्यसनी लोहिताक्ष, धातु
घादविद्विहङ्गम, दर्दुरिको दामोदर, ऐन्द्रजालिकश्चकोराक्ष, मस्करी ताञ्ज
चूड । ॥ एतैश्चान्यैश्चानुगम्यमानो बालतया निम्नतामुपगतो देशान्तरालो
कनकौतुकाक्षिहृदय सस्वपि पितृपितामहोपात्तेषु प्राज्ञणजनोचितेषु विभ
वेषु सति चाविच्छिद्ये विद्याप्रसङ्गे गृहाभिरगात् । अगाध निरवग्रहो ग्रहया
निय नयैयौवनेन सैरिणा मनसा महतामुपहास्यताम् ।

१ अथ शनै शनैरत्युदारव्यवहृतिर्मेनोहृति बृहति राजकुलानि वीक्ष
माण, निरवग्रहविद्याविद्योनितानि च गुरुकुलानि सेवमान, महार्हालापग
म्भीरगुणयद्गोष्ठीश्रोपतिष्ठमान, स्वभावगम्भीरधीधनानि विदग्धमण्ड

१ 'व्यक्ष महिदत्त' च २ 'आधीयमान' च ३ 'सवयस समाना' च
४ 'कविरीशान' च ५ 'वासुधारी' च ६ 'मायूर' च ७ 'मिद्वसन' च
८ 'दारिक' च ९ 'यौवनसैरिणा' च १० '०धीर्धनानि' च-अ

लानि च गाहमानः, पुनरपि तामेव वैपश्चितीमात्मवंशोचितां प्रकृतिम-
भजत् । महत्तश्च कालात्तामेव भूयो वात्स्यायनवंशाश्रयामात्मनो जन्मभुवं
ब्राह्मणाधिवासमगमत् । तत्र च चिरदशनादमिनवीभूतश्रेहसद्भावैः ससंस्त-
वप्रकटितज्ञातेयैरातैरत्सवदिवस इवामिनन्दिताभिगमनो बालमित्रमण्डलस्य
सभ्यगतो मोक्षसुखमिवान्वभवदिनि ।

इति धीष्णभट्टकृतौ हर्षचरिते वात्स्यायनवंशवर्णनं नाम प्रथम उच्छ्वासः ।



१ 'ससंभ्रमः' क; 'संस्तवप्रकटित' ख. २ 'इति श्रीमहाकविचक्रचूडामणिश्री-
नागभट्टविरचिते हर्षचरिते महाकाव्ये वात्स्यायनवंशवर्णनं नाम प्रथम उच्छ्वासः
सम्पूर्णः' ख.

द्वितीय उच्छ्वास

अतिगम्भीरे मूढे कूप इव जनस्य निरवतारस्य ।

दधति समीहितसिद्धिं गुणवन्तः पार्थिवा घटकाः ॥ १ ॥

राशिणि नलिने लक्ष्मीं दिवसो निदधाति दिनकरप्रभवाम् ।

अनपेक्षितगुणदोषः परोपकारः सतां व्यसनम् ॥ २ ॥

अथ तन्नामवरताध्ययनध्वनिमुखराणि, भस्मपुण्ड्रकपाण्डुरललाटैः कपिल-
शिखाजालजटिलैः कृशानुमिरिव कतुलोभागतैर्बहुभिरध्यास्यमानानि, सेफ-
सुकुमारसोमकेदारिकाहरितायमानप्रघनानि, कृष्णाजिनविकीर्णशुष्कपुरोडा-
शीयश्यामाकतण्डुलानि, वालिकाविकीर्यमाणनीवारबलीनि, शुचिशिष्टशता-
नीयमानहरितकुशपुलीपुलाशसमिन्धि, इन्धनगोमयपिण्डकूटसङ्कटानि, भा-
मिक्षीयक्षीरक्षारिणोनाममिहोप्रेयनानां, सुरवलपैर्विलिखिताजिरवितर्दिकानि,
कैमण्डलव्यमृत्पिण्डमर्दनव्यमृत्तिजनानि, वैतानवेदीशङ्खानामौदुम्बरीणां
शाखानां राशिभिः पवित्रितपर्यन्तानि, वैश्वदेवपिण्डपङ्क्तिपाण्डुरितप्रदेशानि,
हविर्धूमधूसरिताह्ननविटपकिसलयानि, वैत्सीयवत्सपालकलालितललत्तरल-
तर्णकानि, क्रीडकृष्णशारच्छागशावकप्रकटितपशुबन्धप्रबन्धानि, शुक्सारि-
कारब्धाध्ययनदीयमानोपाध्यायविश्रान्तिसुखानि, साक्षाच्चयीतपोवनानीव
चिरदृष्टानो बान्धवानो प्रीयमाणो भ्रमन्भवानि सुषमतिष्ठत् ।

तत्रस्थस्य चास्य कदाचित्कुसुमसमययुगमुपसंहरन्नशुभत प्रीप्ताभिधानः
तत्कुलमल्लिकाधवलाट्टहासो महाकालः । प्रत्यग्रनिर्जितस्यास्तमुपगतवतो
सन्तर्जितस्य वालापरयेद्विव पयःपायिषु नवोद्यानेषु दर्शितस्नेहो मृदुर-
भूत् । अमिनवोदितश्च सर्वस्यां पृथिव्यां सकलकुसुमयन्धनमोक्षमफरोत्प्रतप-
पुष्पसमयः । स्वयमृतुराजस्यामिवेकाद्रौश्रामरकलापा इवागृह्यन्त कामिनीनां
चेकुरचयाः कुसुमायुधेन । हिमदग्धसकलकमलिनीकोपेनेव हिमालयामि-
मुखीं यात्रामदादंशुमाली ।

अथ ललाटन्तपे तपति तपने लिखितललाटिकापुण्ड्रकैरलक्ष्मीरक्षीवर-
संवोतैः स्वोदादीन्नुमुक्ताक्षवल्यवोहीर्मोदिनकराराधनीनयमा इवागृह्यन्त
ललनाललाटेन्दुभिः । चन्दनधूसराभिरसूर्यम्पदयामिः कुमुदिनीमिरिव दि-
वसमसुष्यत सुन्दरीभिः । निद्रालसा रत्नालोकमपि नासहन्त दशः, कि-
मुत जरठमातपम् । अशिशिरसमयेन चक्रवाकमिथुनाभिनन्दिताः सरित इव

- १ 'वामण्डलव्य०' अ-क. २ 'पिण्डपाण्डुरित०' ब. ३ 'वत्सीयवालकला-
लित०' अ-क. ४ 'राजसागृह्यन्तामिवेका०' ब. ५ 'चन्दनलिखित०' ब.
६ 'मलकचीवर०' ब. ७ 'ललाटेन्दुपुतिभिः' ब.

तन्निमानमानीयन्त सोढुपाः शर्वर्यः । अभिनवपटुपाटलाभोदसुरभिपरिमलं
न केवलं जलम्, जनस्य पवनमपि पातुमभूदमिलापो दिवसकरसन्तापात् ।

क्रमेण च सरखगमयूसे, खण्डितशैशवे, शुष्यत्सरसि, सीदत्स्रोतसि,
मन्दनिर्दरे, शिक्षिकाशाङ्कारिणि, कातरकपोतकूजितानुबन्धवधिरितविधे,
विश्वसत्पतत्रिणि, करीषङ्कपमरति, विरलबीरधि, रधिरकुतूहलिकेसरकिशो-
रफलितमानकठोरधातकीस्तवके, ताम्यस्तम्बेरमयूयवमथुतिम्यन्महामहीध-
रनितम्बे, दिनैकरदयमानद्विरददीनवदनादयानदान्दयामिकालीनमूकमधु-
रिहि, लोहितायमानमन्दारसिन्दूरितसीशि, सलिलसन्दसन्दोहसन्देहसुख-
महामहिपत्रिपाणकोटिविलिरुमानस्फुटस्फाटिकदपदि, धर्ममर्भरितगर्भुति,
तत्सपांशुकुलविकरणकातरविहारे, विवरशरणश्चाविधे, तटाभुनङ्गररजूजर्व-
रविषतेमानोत्तानशफरशारपद्मोपपल्ललाभसि, दावजनितजगतीराजने,
रजनीराजयक्ष्मणि, कठोरीभवति, निदावकाले, प्रतिदिशमाटीकमाना, इवो-
परेषु प्रपावार्द्धकूटीपटलप्रकटलुण्ठकाः, प्रपङ्कपिकट्टगुच्छच्छटाच्छोटनचाप-
लैरकाण्डकण्डूला इव कर्पन्तः शर्करिलाः कर्करस्थलीः, स्थूलदपचूर्णमुचः,
मुचुकन्दकेन्दलदलनदन्तुराः, समन्ततः पतन्मुखरचीरीगणमुखशीकरशीक्य-
मानतनुषः, तरुणतरतरणितापतरले तरन्त इव तरङ्गिणि, मृगमृगिकातरङ्गि-
णीनामलीकवारिणि, शुष्यच्छमीमर्मरमुरयमार्गलङ्घनलाघवजघजङ्गलाः,
रैणवाघतमण्डलीरेधरारसरसरभसारब्धनतेनारम्भारम्भीनटाः, दावदधस्थ-
लीमपीमलगमलिनाः, शिक्षितक्षपणुकमुचय इव वनमयूरपिच्छचयानुद्धि-
न्वन्तः, सप्रमाणगुह्या इव शिआमजरकरभ्रमभरीधीजङ्गलकैः, सप्ररोहा
इवातपातुरवन्महिपनासानिकुञ्जरस्थूलनिःशसैः, सापत्या इवोड्डीयमानजघ-
नवातहरिणपरिपाटीपेटकैः, सन्नुदय इव दक्षमाणखलधानमुसकूटकुटिलधू-
मकोटिभिः, साधीचिबीचय इव महोष्ममुक्तिभिः, लोमशा इव शीर्यमाणशा-
त्मलिफलतुलतनुभिः, दद्रुणा इव शुष्कपत्रमकरादृष्टिभिः, सिराला इव
तृणवेणीविकिरणैः, उच्छ्रव इव धूममाननवयवशूकसकलशङ्कुभिः, दंष्ट्राला
इव चलितशालट्यूचीसतैः, जिह्वाला इव वैश्वानरशिसाभिः, उत्तर्पत्संपंक-
कचूडालाः, महाम्भरसाभ्यवहरणाय कयलप्रहमिवोष्णैः कमलमधुभिरभ्य-
स्यन्तः, सकलसलिलोच्छोषणधर्मोपणापेटहैरिव शुष्कवेषुवनारस्तोदनपटुर-
वैस्त्रिभुवनभीषिकासुक्रावयन्तः, द्युतचलचापपक्षश्रेणीशरितमृत्युः, द्विदि-
मन्मयूखलतोलातञ्जोपकल्मापवपुष इव स्फुटितगुजाफलस्फुटिक्काक्षाराङ्कि-

१ 'मयूरखण्डित' व. २ 'शमत्पन' व. ३ 'दिनकर'—इत्येतन्नास्ति अ-
क-पुलकयोः. ४ 'दीनदानादयानदयामिका' अ-क. ५ 'सन्दोहमुख' व.
६ 'मुकुलकातर' अ-क. ७ 'कूयवर' क; 'कूटवरनिवर्त' अ. ८ 'प्रपा-
कट' व. ९ 'सन्ततवतपनवापमुख' व. १० 'दद्रु' क. ११ 'विकिरणैः'
अ-क. १२ 'कक्षुकैश्चूडाला इव' व. १३ 'योपणाघोरपटलरिव' व.

ताङ्गाः, गिरिगुहागम्भीरसाक्षारभीषणभ्रान्तयः, भुवनमस्मीकरणामिचारच-
रपचनचतुरा, रुधिराहुतिभिरिव पारिभद्रदुमस्तबकवृष्टिसिस्त्रपयन्तस्तारवान्य-
नविभावसून्, अशिशिरसिक्तातारवितरंहसः, तप्तशैलविलीयमानशिलाजतु-
रसलवल्लिस्तद्विशः, दागदहनपच्यमानचटकाण्डखण्डखचिततरकोटरकीटपटल-
गुटपाकगन्धकटवः, प्रावर्तन्तोन्मत्ता मातरिस्थानः ।

सर्वतश्च भूरिभस्त्रासहस्रसन्धुक्षणक्षुमिता इव जरठाजगरगम्भीरगुलु-
हावाहिर्वायुमिः, क्वचित्स्वच्छन्दनृणचारिणो हरिणाः, क्वचित्तरतलविवरविव-
र्तिनो बभ्रवः, क्वचिन्मटौचलम्बिनः कपिलाः, क्वचिच्छकुनिकुलकुलायपातिनः
श्येनाः, क्वचिद्विलीनलाक्षारसलोहितच्छवयोऽधराः, क्वचिदासादितशकुनिप-
क्षकृतपटुगतयो विशिखाः, क्वचिद्गन्धनि शेषजन्महेतवो निर्वाणाः, क्वचिकुसु-
मवासितान्तरसुरभयो रागिणः, क्वचित्सधूमोद्गारा मन्दरुचयः, क्वचित्सकल-
जगद्भासघसराः सभस्मकाः, क्वचिद्वेणुशिखरैलममूर्तयोऽत्यन्तवृन्दाः, क्वचिद-
ध्रुवोपयुक्तशिलाजतयः क्षयिणः, क्वचित्सर्वरसभुजः पीवानः, क्वचिद्गुग्गु-
लधो रौद्राः, क्वचिज्ज्वलितनेत्रदहनदग्धसकुसुमशरमदनाः कृतस्थाणुस्थितयः,
चटुलशिलानतनारम्भारभटीनटाः, शुष्ककासारैरुत्तिमिः स्फुटध्वीरसनीधार-
बीजलाजवर्षिमिज्जालाङ्गलिभिरचर्यन्त इव घर्मघृणिम्, अघृणा इव हठहृय-
मानरुडोरखलकमठनमाविस्त्रगन्धगृह्यतः, स्वमपि धूममम्भोदसमुद्भूतिमि-
चेयुः भक्षयन्तः, सतिलाहुतय इव स्फुटद्वहलबालकीटपटलाः कक्षेषु, श्वितिण
इव झोपविषटद्वहलध्वलशमूकशुक्रयः शुष्केषु सरःसु, स्वेदिन इव
विलीयमानमधुपटलगोलमलितमधूर्च्छिष्टवृष्टयः, काननेषु, परलतय इव
परिशीर्यमाणशिखासंहतयो महोपरेषु, गृहीतशिलाकवला इव ज्वलितसूर्यम-
णिशकलेषु शिलोद्येषु, प्रत्यदश्यन्त दारुणा दावाग्रयः । १८

६ तथाभूते च तस्मिन्नायुमे ग्रीष्मसमये कदाचिदस्य स्वगृहारस्थितस्य
मुक्तवतोऽपराहसमये आता पारशवश्चन्द्रसेननामा प्रविश्याकथयत्—‘एष
खलु देवस्य चतुःसमुद्राधिपते, सरलराजचक्रचूडामणिश्रेणीशाणकोणकण-
निर्मलीकृतचरणनखमणेः सर्वचक्रवर्तिनां धरियस्य महाराजाधिराजपरमेश्व-
रश्रीहर्षदेवस्य आता कृष्णनागा भवतामन्तिकं प्रज्ञाततमो दीर्घाध्यगः
प्रहितो द्वारमभ्यासो’ इति । सोऽब्रवीत्—‘आयुष्मन्, अविलम्बितं प्रवेशये-
नम्’ इति ।

अथ तेनानीयमानम्, अतिदूरागमनगुरजदजहम्, कार्दमिकचेलची-
रिकानियमितोच्चटच्चण्डातकम्, पृष्ठप्रेङ्खत्पटचरकपटघटितगलितग्रन्थिम्,
अतिनिविडसूत्रबन्धनिश्चितान्तरालकृतव्यवच्छेदया लेखमालिखया परिकलि-

१ ‘वायवः’ अ-क. २ ‘जटावलकटावलम्बिनः’ ब. ३ ‘क्वचिदवलम्बितोत्रयष्ट-
योऽत्यन्तः’ य. ४ ‘सतिषु’ य. ५ ‘क्षयेषु’ अ-क. ६ ‘श्वल’ ब. ७ ‘पर्यन्तशी-
वेगाणः’ ब. ८ ‘गलग्रन्थिम्’ ब. ९ ‘निमित्त’ ब.

तमूर्धनम्, प्रविशन्तं लेखहारकमद्राक्षीत् । अप्राक्षीच्च दूरादेव—‘भद्र, भद्रमशेषभुवननिष्कारणबन्धोस्तत्रभवतः कृष्णस्य’ इति । सः ‘भद्रम्’ इत्युक्त्वा प्रणम्य नातिदूरे समुपाविशत् । विश्रान्तश्चाब्रवीत्—‘एष खलु स्वामिनो माननीयस्य लेखः प्रहितः’ इति विमुच्य चार्पयत् । अथ बाणः सादरं गृहीत्वा स्वयमेवावाचयत्—‘मेखलकात्सन्दिष्टमवधार्य फलप्रतिबन्धी धीमद्भिरपहरणीयः कालातिपात इत्येतावद्वार्थजातम् । इतरद्वार्तासंवादनमात्रकम्’ । अवष्टतलेखार्थश्च समुत्सारितपरिजनः सन्देशं पृष्टवान् । मेखलकस्त्ववादीत्—‘एवमाह मेधाविनं स्वामी—जानात्येव मान्यो यथैकगोप्रता वा, समानजातिता वा, समं संवर्धनं वा, एकदेशनिवासो वा, दर्शनाभ्यासो वा, परस्परानुरागश्रवणं वा, परोक्षोपकारकरणं वा, समानशीलता वा, स्नेहस्य हेतवः । त्वयि ॥ विना कारणेनादृष्टेऽपि प्रत्यासन्ने धन्धाविष्य यद्वपक्षपातं किमपि क्षिप्रमिति मे हृदयं दूरस्थेऽपीन्द्रोरिष कुमुदाकरे । भवन्तमन्तरेणान्यथा चान्यथा चायं चक्रुर्वर्ती दुर्जनैर्माहित आसीत् । न च तत्तथा । न समयेव ते येषां सतामपि सतां न विद्यन्ते मित्रोद्वासी नशलवः । शिशुचापलपराचीनचेतोवृत्तितया च भवतः केनचिदसहिष्णुना यत्किञ्चिदसदशमुदीरितमितरो लोकस्तथैव तद्गृह्णाति वक्ति च । सलिलानीव खलु गतानुगतिकैर्नि लोलानि भवन्त्यपिदेकिना मनांसि, बहुमुखश्रवणनिश्चलीकृतनिश्चयः किं करोतु पृथिवीपतिः । तस्मान्नेपिभिश्चास्माभिर्दूरस्थितोऽपि प्रत्यक्षीकृतोऽस्ति । विश्वश्चक्रवर्ती त्वदर्थं यथा—प्रायेण प्रथमे वयसि सर्वस्यैव चापलैः शैशवमपराधीति । तथेति च प्रतिपक्षं स्वामिना । अतो भवता राजकुलमकृतकालक्षेपमागन्तव्यम् । अथकोशीवादृष्टपरमेश्वरो यन्धुमध्यमधियसन्नास्ति मे यदुमतः । न च सेवाविषयविपादिना वा परमेश्वरोपसर्पणभीरणा वा भवता भवितव्यम् । यतो यद्यपि—

स्वेच्छोपजातविषयोऽपि न याति वक्तुं

देहीति मार्गणशतैश्च ददाति दुःखम्

मोहात्समाक्षिपति जीवनमप्यकाण्डे

कष्टं मनोभव इत्येवमदुर्विदग्धः ॥ ३ ॥

तथाप्यन्ये ते भूपतयः, अन्य एवायं न्यवृत्तजगन्लक्षिपधनहुषाम्बरीपदश-
थदिलीपनाभागभरतभगीरथययातिरमृतमयः स्वामी । नास्याहङ्कारकाल-
कृदविषदिग्धदुष्टा दृष्टयः, न गर्वगुस्मार्गलग्रहगदगद्गदा गिरः, नातिस्मयो-
न्मापस्मारविस्मृतस्थैर्याणि स्थानकानि, नोदामदपंदाहज्वरवेगाविकृवा
विकाराः, नाभिमानमहासंनिपातनिर्मिताद्भुतानि गतानि, न मदारदितव-
क्रीकृतौघनिष्ठयूतनिष्ठुराक्षराणि जल्पितानि । तथा च, अस्त्र विमलेषु साधुषु
रत्नबुद्धिः, न शिलातकलेषु । मुक्ताघवलेषु प्रसाधनधीः, नाभरणभारेषु ।

दानवत्सु कर्मसु साधनश्रद्धा, न करिकीटेपु । सर्वांगेसरे यशसि मंहाप्रीतिः,
न जीवितजरत्तुणे । गृहीतकरास्वाशासु प्रसाधनेतामियोगः, न निजकलत्रचै-
र्मपुत्रिकासु । गुणवति धनुषि सहायबुद्धिः, न पिण्डोपजीविनि सेवकजने ।
अपि च । अस्य मित्रोपकरणमात्मा, भृत्योपकरणं प्रभुत्वम्, पण्डितोपकरणं
वेदगध्यम्, बान्धवोपकरणं लक्ष्मीः, कृपणोपकरणमैश्वर्यम्, द्विजोपकरणं
सर्वस्वम्, सुकृतसंस्मरणोपकरणं हृदयम्, धर्मोपकरणमायुः, साहसोपकरणं
शरीरम्, असिलतोपकरणं पृथिवी, विनोदोपकरणं राजकम्, प्रतापोपकरणं
प्रतिपक्षः । नास्याल्पपुण्यैरवाप्येत सर्पातिशायिसुखरसप्रसूतिः पादपल्लव-
च्छाया' इति । श्रुत्वा च तमेव चन्द्रसेनं समादिशत्—'कृतकदिपुं विधा-
न्तसुखिनमेनं कारय' इति ।

अथ गते च तस्मिन्, पूर्वमेव च घासरे, सहदृमानरक्तपङ्कजसम्पुटपीय-
मान इव क्षयिणि क्षामतां प्रजति बालवायसास्वारणेऽपराह्णातपे, शिथिलि-
सनिजराजिजवे जपापीडपाटलेऽस्ताचलशिखरस्थलिते खड्गतीक्ष्ण कमलिनीक-
ण्टकक्षतपादपल्लवे पतङ्गे, पुरः परापतति प्रेङ्खदन्धकारलेशलम्बालके शशि-
विरहशोकश्याम इव श्यामामुखे, कृतसंध्योपासनः शयनीयमगात् । अचि-
न्तयच्चैकाकी—'किं करोमि । अन्यथा सम्भाषितोऽस्मि राज्ञा । निर्निमित्त-
यन्धुना च सन्दिष्टमेवं कृष्णेन । कष्टा च सेवा । विषमं च भृत्यत्वम् । भति-
गम्भीरं महद्वाजकुलम् । न च तत्र, मे पूर्वजप्रवर्तिता प्रीतिः, न कुलक्र-
मागता गतिः, नोपकारस्मरणानुरोध, न बालसेवास्रेहः, न गोमगौरवम्,
न पूर्वदर्शनदाक्षिण्यम्, न प्रज्ञासंविभागोपप्रलोभनम्, न विद्यातिशयकुतू-
हलम्, नाकारसौन्दर्यादरः, न सेवाकाङ्क्षाशालम्, न विद्वद्गोष्ठीयन्धवैदग्ध्यम्,
न वित्तव्ययवशीकरणम्, न राजबलभपरिचयः । अवश्यं गन्तव्यम् । सर्वथा
भगवान्पुरारतिर्भुवनगुरंगतस्य मे' सर्वं सांप्रतमाचरिष्यति' इत्यवधार्य
गमनाय मतिमकरोत् ।

अथान्यस्मिन्नहन्वुत्थाय, प्रातरेव स्नात्वा, घृतधौतधवलदुकूलवासाः, गृ-
हीताक्षमालः, प्रास्थानिकानि सूक्तानि मन्त्रपदानि च बहुशः समावृत्य, देव-
देवस्य विरूपाक्षस्य क्षीरस्नपनपुरःसरां सुरभिक्षुसुमधूपगन्धध्वजशलिविले-
पनप्रदीपकबहुलां विधाय पूजां परमया भक्त्या, प्रथमहुततरलतिलत्वग्बिम्ब-
टैर्नचटुलमुखरशिखाशेखरं प्राज्याज्याहुतिप्रवर्धितदक्षिणाचिपे भगवन्तमा-
शुशुक्षणिं हुत्वा, दत्त्वा शुभं यथाविद्यमानं द्विजेभ्यः, प्रदक्षिणीकृत्य प्राशुर्खी-
नैचिकीम्, शुक्लाङ्गरागः, शुक्लमात्यः, शुक्लवासाः, रोचनाचित्रदूर्वाप्रपल्लव-
प्रयितगिरिकर्णिकाकुसुमकृतकर्णपूरः, शिखासक्तसिद्धार्थकः, पितुः कनीयस्या

१ 'सर्वांगेसरे' ब. २ 'दिपु प्रसाधनामियोग.' ब. ३ 'धर्म' घ. ४ 'सहदृमान'
घ. ५ 'पाटलिशि' घ. ६ 'रेखा' ब. ७ 'तत्रगौरवम्' घ. ८ 'भवानीपतिर्भुवनपतिः'
घ. ९ 'मे शरण सर्व' ब. १० 'विचटन' अ-क.

स्वसा मात्रेण जेहाद्रहदयया श्वेतवाससा साक्षादिव भगवत्या महाश्वेतया
मालत्याख्यया, कृतसकलमनमङ्गलः, दत्ताशीर्वादो बान्धववृद्धाभिः, अ-
मिनन्दितः परिजनजरन्तीभिः, बन्दितचरणैरभ्यनुज्ञातो गुरुभिः, अभि-
वादितैराग्रातः शिरसि वृद्धदैः, वर्धितगमनोत्साहः शकुनैः, मोहूर्तकम-
तेन कृतनक्षत्रदोहदः, शोभने मुहूर्ते हरितमोमयोपलिप्ताजिरस्थण्डिल-
स्थापितमासितेतरकुसुममालापरिक्षिप्तकण्ठं पिष्टपञ्चाङ्गुलपाण्डुरं मुखनिहित-
नवचूतपल्लवं पूर्णकलशमुदीक्षमाणः, प्रणम्य वृद्धदेवताभ्यः, कुसुमफल-
पाणिमिरप्रतिरथं जपद्भिर्निजद्विजैरनुगम्यमानः, प्रथमचलितदक्षिणचरणः,
प्रीतिकृदाशिरगात् ।

प्रथमेऽहनि घर्मकालकष्टं निरुदकं निष्पन्नपादपविषमं पथिकजननमस्कि-
यमाणप्रवेशपादपोष्णीर्णकात्यायनीप्रतिचासनं, शुष्कमपि पटुवितमिव तृपित-
श्चापदकुललभ्यतलोलजिह्वालतासहस्रैः, पुलकितमिवाच्छमल्लगोलालिलिङ्ग-
मानमधुगोलचलितमरघासङ्घातैः, रोमाञ्चितमिव दग्धस्थलीरुद्धस्थूलाभीरु-
कन्दलशतैः, शनैश्चण्डिकाकोननमतिक्रम्य मङ्गकूटनामानं ग्राममगात् । तत्र
च हृदयनिर्विशेषेण भ्रात्रा सुहृदाश्च जगरपतिनाम्ना सम्पादितसपर्यः सुख-
मवसत् । अथापरेऽपुरुषीयं भगवतीं भागीरथीं यष्टिप्रद्वैकनाम्नि घनग्रामके
निशामनयत् । अन्यस्मिन्दिवसे रक्न्धावारमुपमणितोरमन्वजिरवति कृतसं-
नियेशमाससाद् । अतिष्ठ च नातिदूरे राजभवनस्य ।

निर्वर्तितस्नानाशनव्यतिकरो विधान्तश्च, मेखलकेन सह ग्राममात्राव-
शेपे दिवसे, भुक्तवनि भूभुजि, ग्रह्यातानां क्षितिभुजो बृहन्दिशिरसं-
नियेशान्नीक्षमाणः, शनैः, शनैः पटुध्वार्धमुपस्थापितैश्च, चण्डिकाधिरोह-
णापाहन्तैश्चाभिनयवदैश्च, विक्षेपोपाजितैश्च, कौशलिकागतैश्च, नागवीथीपा-
लप्रेषितैश्च, प्रथमदर्शनकुतूहलोपनीतैश्च दूतमन्त्रेणप्रेषितैश्च, पल्लीपरिषृढ-
वौभितैश्च, स्वेष्टायुद्धनीडावैतुकाकारितैश्च दीयमानैश्चाच्छिद्यमानैश्च सु-
च्यमानैश्च ग्रामस्थापितैश्च सर्वद्वीपविजिगीषया गिरिमिरिव सागरसेतुवन्धा-
र्यमेजीकृतैर्ध्वजपटपटुपटहशङ्खचामराङ्गरागरमण्यैः पुष्ट्याभिषेकद्विधसरिव
वत्पितृवरणेन्द्रैः श्यामायमानम्, अनवरतचलितसुरपुटप्रहतसृद्धनृत्य-
द्विरिव राजलक्ष्मीमुपहसद्भिरिव सृक्पुटप्रसृतफेनादृहासेन जवजडंजहा-
दरिणजातिमाकारयद्भिरिव सङ्घट्टेहोहंपहेपितैर्नोचैः श्रवसमुत्पतद्भिरिव दि-
वमकररथनुरगरेषां पक्षायमाणमण्डनचामरमालैर्गगनतलं, तुरङ्गैस्तरङ्गाय-
मानम्, अन्यत्र प्रेषितैश्च प्रेयमाणैश्च प्रेषितप्रनिनिर्घृत्तैश्च बहुयोजनग-

१ 'दक्षिण' घ. २ 'शुष्कगङ्गो' घ. ३ 'चण्डिकापतनशानन' ब.
४ 'यष्टिगृहक' ब. ५ 'मणिगुरमन्व' घ. ६ 'ग्रामावस्थितैश्च' घ. ७ 'हेपितेनोचै-
रुचैः श्रवस' ब. ८ 'प्रनीपनिर्घृत्तै' अ-क.

मनगणनसंरयाक्षरावलीमिरिव वराटिकावलीमिर्घटितमुखमण्डनकैस्तारकितै-
रिव, संध्यातपच्छेदैरुणचामरिकारचितकर्णपूरैः सुरकोत्पलैरिव, रक्तशालि-
शालेयैरुनवरतज्ञणक्षणाभानुचारचामीकरधुरधुरकमालिकैर्जरत्करज्जनैरिव
रणितशुष्कधीजकोशीशतैः, श्रवणोपान्तप्रेङ्खलपञ्चरागवर्णोष्णवित्रसूत्रगूढज-
टालैः, कपिकपोलकपिलैः, क्रमेलककुलैः कपिलायमानम्, अन्यत्र शरजल-
धैरैरिव सद्यःसुतपयःपटलधवलतनुभिः, कल्पपादपैरिव मुक्ताफलजाल-
कजायमानालोकलुप्तछायामण्डलैर्नारायणनाभिपुण्डरीकैरिवाक्षिष्टगरुडपक्षैः,
क्षीरोदोदेशैरिव द्योतमानविकटविद्रुमदण्डैः श्लेषफणाफलकैरिवोपरिस्फुरत्स्फी-
तमाणिक्यतण्डैः, श्वेतगङ्गापुलिनैरिव राजहंसोपसेवितैर्भिवन्निरिव निदा-
घसमयमुपहसन्निरिव विवस्वतः प्रतापमापिबद्भिरिवातपं, चन्द्रलोकमयमिव
जीवलोकं जनयद्भिः, कुमुदमयमिव कालं दुर्यज्ञिज्योत्स्नामयमिव वासरं
विरचयद्भिः, केनमयीमिव दिवं दृश्यन्निरकालकौमुदीसहस्राणीव सृजद्भि-
रुपहसद्भिरिव शातक्रतवीं, ध्रियं, श्वेतायमानैरातपत्रखण्डैः श्वेतायमानम्, क्षण-
दण्डनष्टाद्विशुषं च मुष्णद्भिरिव भुवनमक्षेपोक्षेपदोलायितं दिनं गतागता-
नीव कारयद्भिरिव कुनृपतिसम्पकंकलङ्ककालीं कालेयीं स्थितिं, विकचविश-
दकाशवनपाण्डुरदिशं शरत्समयमिवोपपादयद्भिर्बिसतन्तुमयमिवान्तरिक्षमा-
विर्भावयद्भिः, शशिकरशुषीनां चलतां चामराणां सहस्रैर्दोलायमानम्, अपि
च हंसयूथायमानं करिकण्ठकैः, कदपलतावनायमानं कदलिकाभिः, माणि-
क्यवृक्षकवनायमानं मायूरातपत्रैः, मन्दाकिनीप्रवाहायमानमंशुकैः, क्षीरो-
दायमानं क्षौमैः, कदलीवनायमानं मरकतमयूखैः, जन्यमानाम्यदिवसमिव
पञ्चरागवालातपैः, उत्पद्यमानापारम्परमिधेन्द्रनीलप्रभापटलैः, आरभ्यमा-
णापूर्वनिशमिव महानीलमयूखान्धकारैः, स्वप्नमानानेककालिन्दीसहस्रमिव
गरुडमणिप्रभाप्रतानैः, अङ्गारकितमिव पुष्परागरश्मिभिः, कैश्चित्प्रवेशमल-
भमानैरधोमुखैश्चरणनखपतितवदनप्रतिविम्बनिभेन लज्जया स्वाज्ञानीव वि-
शद्भिः कैश्चिदङ्गुलीलिसितायाः क्षितेर्विकीर्यमाणकरनखकिरणकदम्बकव्याजेन
सेवाचामराणीधार्पयद्भिः, कैश्चिदुरःस्थलदोलायमानेन्द्रनीलतरलप्रभापटैः, स्वा-
मिप्रकोपप्रशमनाय कण्ठबद्धरुपाणपटैरिव, कैश्चिदुच्छ्वाससारभभ्राम्यद्भ्रमर-
पटलान्धकारितमुखैरपहतरक्ष्मीशोकघृतलम्बश्मश्रुभिरिवान्यैः, शेखरोद्गीय-
मानमधुपमण्डलैः अणाभविडम्बनाभयपलायमानमौलिमिरिव, मूर्तिरितैरपि
संमानितैरिवानन्यशरणैरन्तरान्तरा निष्पततां प्रविशतां चान्तरप्रतीहाराणा-
मनुभागप्रधावितानेकार्थिजनसहस्राणामनुयायिनः पुरपातध्रान्तैः पुनः पुनः
पृच्छद्भिः 'भद्र, अद्य भविष्यति भुक्त्वा स्थानं दास्यति दर्शनं परमेश्वरः,
निष्पतियति वा बाह्यां कक्ष्याम्' इति दर्शनाशया दिवसं नयद्भिर्भुञ्जनि-
जितैः शत्रुमहासामन्तैः समन्तादासेव्यमानम्, अन्यैश्च प्रतापानुरागागतै-

नानादेशजैर्महीपालैः प्रतिपालयद्भिर्नरपतिदर्शनकालमभ्यास्यमानम्, एका-
न्तोपविष्टैश्च जैनैराहूतैः पाशुपतैः पाराशरिर्मिर्वर्णिमिश्च सर्वदेशजन्ममिश्च
जनपदैः सर्वाम्भोधिबेलावनवल्लयवासिमिश्च म्लेच्छजातिभिः सध्वंहीपान्तरा-
गतैश्च दूतमुण्डलैरपास्यमानम्, सर्वप्रजानिर्माणभूमिमिव प्रजापतीनां लोक-
स्यसारोच्चयरचितं चतुर्थमिव लोकम्, महाभारतशतैरप्यकथनीयसमृद्धि-
सम्भारम्, कृतयुगसहस्रैरिव कटिपतसंनिवेशम्, स्वर्गांशुदैरिव विहितराम-
णीयकम्, राजलक्ष्मीकोटिमिरिव कृतपरिग्रहं राजद्वारमगमत् ।

॥ अमवद्यास्य जातप्रिसयस्य मनसि—‘कथमिनेदमित्यत्रमाणं प्राणिजातं
जनयतां प्रजासृजां नासीत्परिश्रमो महाभूतानां वा परिक्षयः, परमाणूनां वा
परिच्छेदः, कालस्य वान्तः, आयुषो वा व्युपरमः, आकृतीनां वा परिस-
माप्तिः’ इति । मेरुलङ्कस्तु दूरादेव द्वारपाललोकेन प्रत्यभिज्ञायमानः
‘तिष्ठतु तावत्क्षणमात्रमग्रेव पुण्यभागी’ इति तमभिधायाप्रतिहतः पुरः
प्राविशत् ।

॥ अथ तु मुहूर्तादिव प्राञ्जुना, काण्वारगौरेण, धीभ्रककञ्जकच्छन्नधनुषा,
समुन्मिषन्प्राणिकथपदकथन्धनधुरशाल्यन्धकृशाबलघ्नैः, हिमशैलशिलावि-
शालवक्षसा, हरवृषकुद्वृष्टविकटांसतटेन, उरसा चपलहृषीकहरिणकुल-
संयमनपाशमित्र हारं विभ्रता, ‘कथयतं यदि सोमवंशसम्भवः सूर्यवंशस-
म्भवो वा भूपतिरभूदेवंविधः’ इति प्रष्टुमाणीताभ्यां सोमसूर्याभ्यामिष भ्रव-
णगताभ्यां मणिपुण्डलाभ्यां समुद्रासमानेन, बह्वृद्धदन्तलाघण्यप्रिसरवेणि-
काक्षिप्यमाणैरधिकारगौरवादीयमानमार्गेष्वेव दिनकृतैः किरणैः, प्रसादल-
ब्धया त्रिकुचपुण्डरीकमुण्डमालिकयेव दीर्घया दृष्टया दूरादेवानन्दयता,
नेष्टुयाधिष्ठानेऽपि प्रतिष्ठितेन पदे प्रध्वमिषावनग्रेण मौलिना पाण्डुरमुष्णी-
पमुद्बहता, वामेन स्थूलमुक्ताफलचदुरणदन्तुरस्तरु करकिसलयेन कलयता
कृप्राणम्, इतरैणापनीततरलतां ताडितामिव लतां शातकौम्भीं वेद्यपट्टि-
मुन्मृष्टां धारयता, पुरवेणानुगम्यमानो निर्गत्यावोचत्—‘एष खलु महाप्रती-
हारणामनन्तरश्चक्षुष्यो देवस्य पारियात्रनामा दौवारिकः । समनुगृह्णात्वे-
नमनुरूपया प्रतिपत्या कल्याणाभिनिवेशी’ इति । दौवारिकः समुपसृत्य
कृतप्रणामो मधुरया गिरा सविनयमभाषत—‘आगच्छत । प्रविशत दर्श-
नाय । कृतप्रसादो देवः’ इति । क्षणस्तु ‘धन्योऽसि, यदेवमनुयाहं मां
देवो मन्यते’ इत्युक्त्वा तेनोपदिश्यमानमार्गं प्राविशदमन्यन्तरम् ।

॥ अथ वनायुजैः, आरद्वैजैः, काम्बोजैः, भारद्वाजैः, सिन्धुदेशजैः, प्रारसी-
कैश्च, शोणैश्च, श्यामैश्च, श्वेतैश्च, पिञ्जरैश्च, हरिद्रिश्च, तित्तिरिक्कम्पापैश्च,
पञ्चभद्रैश्च, मल्लिकाक्षैश्च, कृत्तिकापिञ्जरैश्च, आयतनिमांसमुखैः, अनुकटक-

१ ‘नासीन्महाभूतानां’ अ-क. २ ‘विच्छेदः’ ब. ३ ‘वस्तवन्धुताव’ ब.

४ ‘वृद्धदन्त’ अ.

णकोशैः, सुरक्षितश्चमुपहितपण्डिरायन्धः, यूपानुपूर्वाधिकपतोदप्रमीवैः,
उपचयश्चकारकन्धमन्धिभिः, निर्गुणोत्तरःस्थलैः, अस्थूलप्रगुणप्रसृतैर्लोहपीठक-
टिनसुरमण्डलैः, अनिजउद्युतनभयादनिर्मितान्प्राणोवोदरानि वृत्तानि धार-
यन्तिः, उपद्रोणीप्रिभज्यमानपृथुजघनैः, जगतीदोषायमानपालपरवैः, कय-
मप्युमयतो निग्रातट्टभूरिपाशमंयमननियन्त्रितैः, आयतैरपि पश्चात्पाशय-
न्धप्रसारैर्नकाद्विमिरायतनैररियोपलङ्घ्यमाणैः, पटुगुणसूत्रप्रवितप्रोवागण्ड-
कैरामीलितलोचनैः, दूर्यारमदयामलकेनलपशपलान्दशनगृहीतमुक्तान्तर-
करितापचः कण्डजुपः प्रतीरान्त्रपालयन्तिः, सालगयलितपालधिभिः, पक्-
नकरिधान्तिप्रमशिमिलितजघनार्धैः, निद्रया प्रेष्यायन्तिश्च, स्पष्टितहुङ्गा-
रमन्दमन्दशब्दायमानैश्च ताडितगुरधरणीरणितगुररशिरसुरलिग्नितश्मा-
तलैर्पांयमुमिलपद्भिश्च, प्रवीर्यमाणपयसप्रामरसमत्परोद्गतक्षोभैश्च, प्रह-
रितचण्डचण्डालहुङ्गारबातृतरगरलनारकैश्च, तुङ्गमप्रगृष्टिपिशिराहतया स-
ततमंनिहितनीराजनेनलैरिय, लक्ष्यमाणैरपरिचिततपितानैः, पुरः पूजिता-
निमतदैपतैः, भूपालवत्तभैरगुरहैरारचिता मन्दुरा विलोकयन्, पुत्तहला-
क्षितहृदयः रिश्विदन्तरमनिप्रान्तो ह्मयामेनापुद्यतया निरयवाशमित्राकाशं
पुषाणम्, महता कदलीयनेन परिवृणयन्तं, सर्वतो मधुररमयीमिमंदद्यु-
निमिर्नदीमिरिपापतन्मीमिरापूर्वमाणम्, आशामुग्गत्रिसर्पिणा बहुलयनाना-
मिय विक्रमतातामोदेन लिम्पन्तं प्राणैर्द्रव्यं, दूरादध्यक्षमिभधिर्ण्यागारम-
पश्यन् । अपृष्टञ्च—‘अत देवः किं करोति’ इति । असायकथयत्—‘एष
एतु देवस्यौपयाहो बाह्यं हृदयं, जाल्यन्तरित आगमा, वहिधराः प्राणा त्रिक-
मत्रीढागुहृदपंशात इति यथाधेनामा चारणपतिः । तस्मापस्थानमण्डपोऽयं
महान्दृश्यते’ इति । तं तमपादीत्—‘भद्र, धूयते दर्पशातः । यद्येवमदोषो
या पश्यामि सावहारणेन्द्रमेव । अतोऽहंनि गामत प्रापयितुम् । अतिपर-
मानमि पुत्तहलेन’ इति । सोऽभाषत—‘अपरवेधम् । आगच्छतु भवान् ।
को दोषः । पश्यतु सावहारणेन्द्रम्’ इति ।

गारा च तं प्रदेशं दूरादेव गम्भीरगलगर्जितोर्वियति. चातककदम्बकैर्भुवि
च भयननीलवण्डकुत्रैः कलकेषावलकलमुसरमुखैः क्रियमाणकलकोलाहलम्,
विकचकदम्बसंवादिमदगुरासैरभभरितभुयनम्, कायवन्तमिवाकालमेघका-
लम्, अविरलमधुविन्दुपिङ्गलपद्मजालवितां सरसीमिवाभ्यवगाढां दशां
चतुर्थीमुत्तजन्तम्, अनवरतमवतंसशङ्करामन्दकणतालदुन्दुभिःप्रनिभिः प-
ञ्चमीप्रवेशमहलारम्भमिय गार्थन्तम्, अविरतचलनचित्रप्रिपदीललितलास्य-

१ ‘भूमिपाश’ य. २ ‘प्रदेशान्’ य. ३ ‘नलरक्षमाणैरियो०’ अ-क.
४ ‘दृश्यतमिव विष्ण्याकार०’ य; ‘पृण्या०’ अ. ५ ‘नजितोर्भिते.’ अ-कं.
६ ‘क्रियमाणाकाल०’ य. ७ ‘कायवन्तमिव काल०’ य. ८ ‘युच्यन्तम्’ य.

त्रयैर्दोलायमानदीर्घदेहाभोगतया मोदिनीविद्वलनमयेन मारमिव लघयन्तं,
 देग्भिन्निततेषु कायमिव कण्डूयमानम्, आहवायोदसहस्ततया दिग्धारणानि-
 ताह्वयमानम्, ब्रह्मस्तम्भमिव स्थूलनिश्चितदन्तेन करपत्रेण पाटयन्तम्, अ-
 नान्तं भुवनाभ्यन्तरे बहिरिव निर्गन्तुमीहमानम्, सर्वतः सरसकिशलयल-
 जालासिमिलैश्चैश्चरपरिचयोपचितैर्वनैरिव विशिष्टसरोवलविसविसरशबल-
 प्रलिलैः सरोभिरिव चाधारणार्थीयमाननिदाघसमयसमुचितोपचारानन्दम्,
 अपि च प्रतिगजदानपवनादानदूरोत्क्षिप्तेनानेकसमरविजयगणनालेखाभिरिव
 प्रलिवलयरात्रिभिस्तनीयसीमिन्द्रद्वितोदरेणातिस्ववीयसा हस्तागलदण्डेना-
 गलयन्तमिव सकलं सङ्कुलशैलसमुद्रद्वीपकाननं ककुभां चक्रवालम्, एकं
 करान्तरार्पितेनोत्पलादेन कदलीदण्डेनान्तर्गतशीकरसिन्धुयमानमूलं मुक्तपल-
 यमिवापरं लीलावलम्बिना मृणालजालकेन समररसोच्चरोमाञ्चकण्टकितमिव
 दन्तकाण्डं बहन्तम्, निसर्पन्त्या च दन्तकाण्डयुगलकस्य कान्त्या सरःक्रीडा-
 स्वादितानीव कुमुदवनानि बहुधा वमन्तं, निजयशोराशिमिव दिशामर्पयन्तं
 कुकरिफीटपाटनदुर्ललितान्तिहालिषोपहसन्तं, कल्पद्रुमदुकूलमुत्पटमिव चा-
 त्मनः कैलपयन्तम्, हन्तकाण्डदण्डोद्धरणलीलासु च लक्ष्यमाणेन रक्ताश्रु-
 सुदुमारतलेन तालुना फलितानि रक्तपद्मवनानीव वर्षन्तमभिनवकिसल-
 धराशिमिषोद्धिरन्तम्, कमलकवलपीतं मधुरसमिव स्वभावपिङ्गलेन वैमन्तं
 चक्षुषा, चूतचम्पकलवलीलवङ्गकलोलयन्त्येलालतामिश्रितानि, ससहकाराणि
 कर्पूरपूरुरितानि पारिजातकपनानीषोपभुक्तानि पुनः पुनः करदाभ्यां बह-
 तपुण्ड्रेक्षुकाण्डकण्डूयनलिखितैरलिङ्गुलवाचालितैर्दानपदैर्विलभमानमिव स-
 वैकाननानि करिपतीनाम्, अविरलोदविन्दुस्यन्दिना हिमशिलाशकलमयेन
 विभ्रमनक्षत्रमालागुणेन शिशिरिक्रियमाणम्, सकलधारणेन्द्राधिपत्यपटव-
 न्धयन्धुरमिषोच्चैन्नरो शिरो दधानम्, मुहुर्मुहुः स्थगिताप्रावृत्तदिशुखान्धां
 कर्णतालद्वन्ताभ्यां धीजयन्तमिव भर्तृभक्त्या दन्तपर्यङ्किकास्थितां राजल-
 क्ष्मीम्, आयतवंशक्रमागतेन यज्ञाधिपत्यचिह्नेन चामरेणेव चलता बालधिना
 विराजमानम्, स्वच्छशिशिरशीकरच्छलेन दिग्विजयपीताः सरित इव पुनः
 पुनर्मुखेन मुञ्चन्तम्, क्षणमवधानदाननिस्पन्दीकृतसकलावयवानामन्यद्विरद-
 ङिषिडमाकर्णनाह्वलनानामन्ते दीर्घफूत्कारैः परिभवद्दुःखमिषावेदयन्तम्,
 अलन्धयुद्धमिवात्मानमनुशोचन्तम्, आरोहाधिरुद्धिपरिभवेन लज्जमानमि-
 षाङ्गुलीलितमहीतलं, मदं मुञ्चन्तम्, अवज्ञागृहीतमुत्तकवलकुपितारोहा-
 रटनानुरोधेन मदतन्द्नीनिमीलितनेत्रत्रिभागं कथं कथमपि मन्दमन्दमनाद-
 रादाददानं कवलान्, अवजग्धतमालपल्लवसुतश्यामलरसेन प्रभूततया मद-

१ '०भोगवत्तया' ब. २ '०चितैर्धने०' अ-क. ३ 'कलयन्तम्' अ-क.

४ '०सुकुमारतरण' ब. ५ 'गलन्तम्' ब. ६ '०मुक्तानि पुरः करदाभ्याम्' अ-क.

प्रवाहमिव मुखेनाप्युत्सृजन्तम्, दलन्तमिव दर्पेण, श्वसन्तमिव शौर्येण,
मूच्छन्तमिव मदेन, वृष्यन्तमिव तारण्येन, द्रवन्तमिव दानेन, बलान्तमिव
बलेन, माघन्तमिव मानेन, उद्यन्तमिवोत्साहेन, ताम्यन्तमिव तेजसा, लिम्प-
न्तमिव लावण्येन, सिञ्चन्तमिव सौभाग्येन, स्निग्धं नसेषु, परंपं रोमविषये,
गुरं मुखे, सच्छिष्यं विनये, मृदुं शिरसि, दृढं परिचयेषु, ह्रस्वं स्कन्धबन्धे,
दीर्घमायुषि, दूरिद्रमुदरे, सततप्रवृत्तं दाने, बलभद्रं मदलीलासु, कुलकल-
प्रमायत्ततासु, जिनं क्षमासु, वह्निवपं क्रोधमोक्षेषु, गरुडं नागोद्धृतिषु,
नारदं कलहकुतूहलेषु, शुष्काशनिपातमवस्कन्देषु, भकरं वाहिनीक्षोभेषु,
आशीरिपं देशानुकर्मेसु, घरणं हस्तपाशाकृष्टिषु, यमवागुरामरातिसंवेष्ट-
नैषु, कालं परिणतिषु, राहुं तीक्ष्णकरग्रहणेषु, लोहिताङ्गं वक्रचारेषु,
अलातचक्रं ॥ मण्डलभ्राम्तिविज्ञानेषु, मनोरथसम्पादकं चिन्तामणिपथं
विम्वस्य, दन्तमुक्ताशैलस्तम्भनिवासप्रासादमभिमानस्य, घण्टाचामर-
मण्डनमनोहरमिच्छासञ्चरणविमानं मनस्वितायाः, मदधारादुर्दिताश्वकारं
गन्धोदकधारागृहं क्रोधस्य, सकाञ्चनप्रतिमं महानिवेतनमहङ्कारस्य,
सगण्डशैलप्रस्रवणं श्रीढापर्वतमण्डपस्य, सदन्ततोरणं वज्रमन्दिरं दर्पस्य,
उच्चकुम्भकूटोद्दालकविकटं सञ्चारि गिरिदुर्गं राज्यस्य, कृतानेकबाणविधरस-
हस्रं लोहप्राकारं पृथिव्या, शिलीमुखशतझङ्कारितं पारिजातपादपं, भूनन्द-
नस्य, तथा च सङ्गीतगृहं कर्णतालताण्डवानाम्, आपानमण्डपं मधुपमण्ड-
लानाम्, अन्त पुरं शृङ्गाराभरणानाम्, मदनोन्सवं मदलीलालास्यानाम्,
अधुष्णप्रदोषं नक्षत्रमालामण्डलानाम्, अकौलप्रावृद्धकालं मदमहानदीपूर-
स्थानाम्, अलीकशरतसमयं सप्तच्छदवनपरिमलानाम्, अपूर्वहिमागमं शी-
करनीहाराणाम्, मिथ्याजलधर गर्जिताहम्बराणाम्, दर्पशातमपश्यत् ।

७ आसीद्यास्य चेतसि—‘नूनमस्य निर्माणे पिरयो ग्राहिता. परमोणुताम् ।
कुतोऽन्यथा गौरवमिदम् । आश्चर्यमेतत् । विन्यस्य दन्तावाविवराहस्य करः’
इति विस्मयमानमेव तं दौधारिकोऽब्रवीत्—‘पश्य ।’

मिथैवालिखितां मनोरथशतैर्नि शेषमर्थांश्चिथं

चिन्तासाधनकल्पनाकुलधियां भूयो घने विद्विषाम् ।

आयातः कथमप्ययं स्मृतिपथं शून्यमवचेतसां

नानेन्द्र. सहते न मानसगतानाशास्त्रजेन्द्राग्निः ॥ ४ ॥

तदेहि । पुनरप्येनं द्रक्ष्यसि । पश्य तावदेवम्’ इत्यभिधीयमानश्च तेन मद-
जलपेङ्गिलकपोलपट्टपतितां मत्तामिव मदपरिमलेन मुकुलितां कथमपि
तस्मादृष्टिमाकृष्य, तेनैव दौवारिकेणोपदिश्यमानवरमां, समतिक्रम्य भूपाल-
सहस्रसङ्कुलानि त्रीणि कक्ष्यान्तराणि, चतुर्थे भुक्तास्थानमण्डपस्य पुरस्तादजिरे

१ ‘चलन्तमिव’ अ. २ ‘गृहक’ ब. ३ ‘अकाण्ड’ व. ४ ‘०मानमेत’ अ-क.

५ ‘०जलक वलकालकपोल०’ व.

स्थितम्, दूरादृष्टं ग्निनेन प्रांशुना कर्णिकारगौरेण व्यस्यामव्यायतवपुषा
 शशिना मालेन शरीरपरिचारकलोकेन पङ्क्तिस्थितेन कातेश्वरस्तम्भमण्ड-
 लेनेव परिवृतम्, आसन्नोपविष्टमिशिष्टेष्टलोभम्, हरिचन्दनरसप्रक्षालिते सु-
 पारसीकरशोतलतले दन्तपाण्डुरपादे शशिमय इव मुक्ताशैलशिलापट्टशयने
 समुपविष्टम्, शयनीयपर्यन्तविन्यम्ने, समर्पितसकलविग्रहभारं भुजे, दिग्मुख-
 निगर्दिगि देहप्रभाषिताने पितृतर्मणिमयूरे धर्मसमयसुभगे सरसीव मृदु-
 मृणालजालजटिलजले सराजकं रममाणम्, तेजसः परमाणुभिरिव केवल-
 निमित्तम्, अनिष्टेष्टन्तमपि यत्नादारोपयितुमिव सिंहासनं सर्वाययेषु सर्व-
 लक्षणगुंहीतम्, गृहीतमद्ययंमालिङ्गितं राजलक्ष्म्या, प्रतिपन्नासिधाराधार-
 णप्रतमविमंषादिनं राजर्षिम्, त्रिपमराजमार्गविनिहितपदस्पर्शनभियेष सु-
 लभं धर्मं, सरलभूपालपरित्यक्तेन भीतेनेव लब्धयाचा सर्वोत्तमा सत्येन
 सेव्यमानम्, आसन्नशरीरविलासिनीप्रतिपातनाभिश्चरणनलपातिनीमिर्दिग्भि-
 रिव दशैभिः प्रगम्यमानम्, दीर्घादिगन्तपातिमिर्दिष्टपातैर्लोकपालानां कृता-
 कृतमिव प्रत्यवेक्षमाणम्, मणिपादपीठपृष्ठप्रतिष्ठितस्त्रेणोपरिगमनाभ्यनुशा-
 म्यमानमिव दिव्यमकरेण, भूषणप्रभासमुत्सारणयद्वपर्यन्तमण्डलेन प्रदक्षि-
 णाश्रियमाणमिव त्रिषत्तेन, अप्रणमज्जिगिरिभिरपि दूयमानं, शौर्योष्मणा,
 केनायमानमिव चन्दनज्वलं स्थापयजलधिमुद्गदन्तम्, लङ्कारावर्णितेन
 निगमनिविष्टाव्यवि मृषयश्चूडामणिपुष्पासहमानमिव, दर्पदुःखान्निकया,
 चामराणि निभेन बहुधेय श्वसनीं राजलक्ष्मीं दधानम्, सुखमिव शत्रु-समु-
 द्दलान्नपयमादायोऽन्यतया श्रिया समुपविष्टम्, आभरणप्रभाजालायमाना-
 नीन्द्रयसु महारत्नापीठमाभूतप्रतिष्ठानि विलभमानमिव राजान्, सम्भाषणेन
 परित्यक्तमपि मनुष्यं, वाञ्छकधाम्नीतमप्यमृतमुद्गमन्तम्, निराम-
 भावितेभ्यनाकृष्टमपि हृदयं दर्शयन्तम्, प्रसादेषु निक्षलामपि धियं स्थाने
 स्थाने स्थापयन्तम्, दीर्घगोहीनु पुङ्क्तिनेन कपोलरूपेणानुरागगन्देशमिवो-
 पोशु रणधियः शृङ्गयन्तम्, अनिष्टाभ्यनुमदकलहालापेषु ब्रह्महृष्टिमिव दृष्टि-
 मिष्टे कृताने वानवन्तम्, परिहास्यमानेषु गुणप्रतापभीतस्य राजकन्ये स्पर्ष्ट-
 मानमपि दृग्गतांशुनिः कथयन्तम्, सकललोकाहृदयस्थितमपि म्याये तिष्ठ-
 यन्तम्, अगोचरे गुणानाममूर्ता मीमांसयामासिषवे परमदानानामनामय
 आनिषाममार्गे मनोरथानान्तरिक्षे दैव्यादिगुरमाभानामग्राप्ये धर्मग्या-
 रद्वारे लक्ष्म्या महारणे स्थितम्, अन्तराद्वयतेन शुभममप्योरेण वत्सा-
 मुपनिष्ठान्नकोटपृष्ठेन वृषकण्ठेन भास्वद्विवापरेण प्रमथ्यमानेन शत्रु-
 मुनेन कृष्णदेवेन वत्सा सर्वदेवतापारमिर्ब्रह्म दर्शयन्तम्, अपि च सर्व-

लमयूखमालामलिनितमहीतले महति महाहं माणिक्यमालामण्डितमेखले
महानीलमये पादपीठे कलिकालरिसीव सलीलं विन्यस्तमामचरणमाका-
न्तकालियफणाचक्रवालं बालमिव पुण्डरीकाक्षम्, क्षौमपाण्डुरेण चरणनख-
दीधितिप्रतानेन प्रसरता महीं महादेवीपट्टवन्देनेव महिमानमारोपयन्तम्,
अप्रणतलोकपालकोपेनेवातिलोहितौ, सकलनृपतिमौलिमालास्वतिपीतं पद्म-
रागरत्नातपमिव चमन्तौ, सर्वतेजस्विमण्डलास्तमयसंध्यामिव धारयन्तावदो-
पराजकशेखरकुसुममधुरसस्रोतांसीव खवन्तौ, समस्तसामन्तसोमन्तोत्तंसुख-
वसौरभभ्रान्तैर्भ्रमरमण्डलैरभिगोचमाङ्गैरिव, सुहृत्तमप्यविरहितौ, संवाहन-
स्तपरायाः श्रियो विकचरक्तपद्मजवनवासभयनानीव वक्ष्यन्तौ, जलजदाङ्ग-
मीनमकरसनाथतलतया कथितचतुरभोगिभोगचिह्नाविव चरणौ दधानम्,
दिङ्नागदन्तमुसलाभ्यामिव विकटमकरमुखप्रतिबन्धय^१धुराभ्यामुद्वेललाव-
ण्यपयोनिधिप्रवाहाभ्यामिव केनाहितशोभाभ्यां, चन्दनहुमाभ्यामिव भोगि-
मण्डलशिरोरत्नरश्मिरज्यमानमूलाभ्यां, हृदयारोपितभूभारधारणमाणिक्यस्त-
म्भाभ्यामूरदण्डाभ्यां विराजमानम्, अमृतकेनपिण्डपाण्डुना मेखलामणि-
मयूखञ्चितेन नितम्बत्रिगुह्यासङ्गिना विमलपयोधौतेन ^२नेत्रसूत्रनिषेशशो-
भिनाधरवाससां वासुकिनिर्मकेणेय मन्दरं द्योतमानम्, अघनेन सताराग-
णेनोपरिकृतेन द्वितीयाम्बरेण भुवनाभोगमिव भासमानम्, इभपतिवशनमु-
सलसहस्रोत्प्लेकठिनमसृणेनापर्याप्ताम्बरप्रयिज्ञा विविधवाहिनीसंक्षोभकलक-
लसंमर्दसहिष्णुना कैलासमिव महता स्फटिकतटेनोरणोरकटाटेन राजमा-
नम्, श्रीसरस्वत्योहरोपदनोपभोगविभागसूत्रेणैव पातितेन शेषेणैव च तद्भु-
जस्तम्भविन्यस्तसमस्तभूभारलब्धविश्रान्तिसुप्तप्रसुप्तेन हारदण्डेन पैरिवेष्टित-
कन्धरम्, जीवितावधिगृहीतसर्वस्वमहादानदीक्षावीरेणैव हारमुक्ताफलानां
किरणनिकरेण प्रावृतवक्षःस्थलम्, अजजिगीषया बालैर्भुजैरिवापरैः प्ररोहन्ति,
याहूपधानशायिन्याः श्रियः कर्णोत्पलमधुरसधारासन्तानैरिव गलद्भिर्भुजज-
न्मनः प्रतापस्य निर्गमनमार्गैरिवाविर्भवद्भिररणैः येयूररत्नकिरणदण्डैरभयतः
प्रसारितमणिमयपक्षवितानमिव, माणिक्यमहीधरम्, सकललोकालोकमार्गा-
गलेन चतुर्दधिपरिसेपसातशिलाप्राकारेण सर्वराजहंसवन्धवज्रपञ्जरेण भुव-
नलक्ष्मीप्रवेशमङ्गलमहामणितोरणेनातिदीर्घदोर्दण्डयुगलेन, दिशां दिक्पा-
लानां च युगपदायतिमजहरन्तम्, सोदयलक्ष्मीचुम्बनलोभेन कौस्तुभमणे-
रिव मुखावयवतां गतस्थाधरस्य गलता रागेण पारिजातपल्लवरसेनेव सिञ्च-
न्तं दिव्यखानि, अन्तरान्तरा सुहृत्परिहासस्थितैः प्रकीर्यमाणरिमलदशन-
शिखाप्रतीकैः प्रकृतिमूलाया राजश्रियाः प्रज्ञालोकमिव दर्शयन्तम्, मुखजति-
तेन्दुसन्देहागतानि कुमुदिनीवनानीव प्रेषयन्तम्, स्फुटस्फटिकधवलदशन-

भित्तम्, दूरादूर्ध्वस्थितेन प्राञ्जुना कर्णिकारगौरेण ध्यायामिव्यापतयपुपा
 शशिणा मौलेन शरीरपरिचारकलोकेन पङ्क्तिस्थितेन कातेश्वरमन्ममण्ड-
 लेनेव परिवृतम्, आमन्नोपनिष्ठमिशिष्टेष्टेलोकम्, हरिचन्दनरसप्रक्षालिते तु-
 पारसीकरसीतलतले दन्तपाण्डुरपादे शशिमुख इव मुक्ताशैलशिष्टापट्टपापने
 ममुपविष्टम्, तयनीयपर्यन्तविन्ध्यने समर्पितसकलविग्रहभारं भुजे, दिव्यसु-
 रिमर्पिणि देहप्रभाषिताने पितृतर्पणमयूरे धर्मममयमुभये सरसीव मृदु-
 शृणालजालजटिलजटे सराजकं रममाणम्, तेजसः परमाणुभिरिव केवल-
 निर्मितम्, अनिरुन्तमपि यलादारोपयिगुमिव सिंहासनं सर्वाययवेषु सर्व-
 लक्षणैर्गृहीतम्, गृहीतग्रहणपर्यन्तलिङ्गितं राजलक्ष्म्या, प्रतिपन्नमिधाराधार-
 णप्रतमविमर्षादिन राजर्षिभूम्, विषमराजमार्गविनिहितपदसालनभियेष मु-
 लार्धं धर्मं, सफलभूषणपरित्यजेन भीतेनेव लब्धवाया सर्वाभ्यन्ता सन्धेन
 सेव्यमानम्, भाग्यप्रवारविलामिनीप्रनियतनाभिधरणनरपानिनीमिर्दिग्भि-
 रिव दशेभिः प्रणम्यमानम्, दीर्घेर्दिगन्तपातिमिर्दिष्टातिर्लोकपालानां कृता-
 कृतमिव प्रत्यवेक्षमाणम्, मणिपादपीठवृष्टप्रतिष्ठितकरेणोपरिगमनाभ्यनुगां
 शृङ्गमागमिव दिपगकरेण, भूयजप्रभासमुसारणयद्वर्धन्तमण्डलेन प्रदक्षि-
 णोद्विद्यमानमिव त्रिवसेन, अग्रमज्जिर्गिरिभिरिव दृढमानं, शौर्योष्मणा,
 केलापमानमिव चन्दनधवलं हावण्यजस्रिमुद्गद्यम्, पुकरार्धार्धनिवेन
 निगमविशिष्टाव्यपि नृपचक्रवृद्धामणिपुष्पाभ्यगदमानमिव, द्रव्यं तु सागिरया,
 चानरागिनिभेन बहुपेय शसनीं राजलक्ष्मीं दधानम्, गुरुद्विगम्य शत्रु-
 मूलपक्षयमादायां धिगया धिया समुपविष्टम्, आभरणप्रभागात्ताममाना-
 नीन्द्रपमु गदराज्येन्द्रमाभूतप्रदितानि तिलममानमिव राजागु, गरमापनेषु
 पश्चिन्ममवि मयु पर्यन्तम्, वायव्याभ्यपीतमप्यशुगमुद्गम्यम्, विरतम्-
 भाषिनेष्वनादृष्टमपि हृदय द्वापगतम्, प्रमादेषु निधनमपि धियं स्थाने
 स्थाने स्थापयन्तम्, दीर्घोर्दीपु पुत्रवितेन वपुर्लक्ष्मणेनानुरागतद्देशमिवो-
 पाशु रक्षाधिव शृङ्गयन्तम्, अतिशयगुणवत्कण्ठासापेषु खेदवृष्टिमिव दहि-
 मिष्टे कृपाले पालयन्तम्, पतिदत्तमिनेषु गुणप्रतापभीतय राजवत्स सार-
 मागपमिव दमनीशुमि कषयन्तम्, मकरलोकाद्वदप्यितमपि ग्वाये निष्ट-
 म्यम्, अगोचरे गुणात्मभूमी मौज्यापानामविषये वरप्रदानानामशेष
 आर्त्तामार्गां मनोवधनामिदूरे दीव्यादिशुभमानानाममाये धर्मोपा-
 दहपूर्वे तदाया महर्षे गिरम्, अश्वत्थारुद्रसेन गुणनमग्योत्तमा वज्रा-
 युधमिष्टाजकोटपुष्टेन वृषाह्वयेन भास्वद्विवाधोत्तम प्रगल्भाज्योत्तिन चन्द्र-
 मुक्तं वृषादोम वज्रा वधेद्विवाधोत्तमिदं वृषादोम, अपि च मां

लमयूखमालामलिनितमहीतले महति महाहं माणिक्यमालामण्डितमेखले
महानीलमये पादपीठे कलिकालजिरसीव सलीलं विन्यस्तवामचरणमाक्रा-
न्तकालियफणाचक्रवालं बालमिव पुण्डरीकाक्षम्, सौमपाण्डुरेण चरणनख-
दीधितिप्रतानेन प्रसरता महीं महादेवीपटवन्धनेन महिमानमारोपयन्तम्,
अप्रणतलोकपालकोपेनेवातिलोहितौ, सकलनृपतिमौलिमालास्वतिपीत पद्म-
रागरत्नातपमिव वमन्तौ, सर्वतेजस्विमण्डलास्तमयसंध्यामिव धारयन्तावशे-
पराजकशेखरकुसुममधुरसस्योतांसीव स्रवन्तौ, समस्तसामन्तसीमन्तोत्तस्र-
वसौरभभ्रान्तैर्भ्रमरमण्डलैरमिश्रोत्तमाङ्गैरिव, सुहृत्तमप्यविरहितौ, सदाहन-
तापरायाः श्रियो विकचरक्तपङ्कजवन्वासभवनानीव कल्पयन्तौ, जलजशङ्ख-
मीनमकरसनाथतलतया कथितचतुरम्भोधिभोगविह्वाविव चरणौ वधानम्,
विद्धनागदन्तमुसलाभ्यामिव विकटमकरमुखप्रतिबन्धबभ्रुराभ्यामुद्वेललाव-
ण्यपयोनिधिप्रवाहाभ्यामिव केनाहितशोभाभ्यां, चन्दनद्रुमाभ्यामिव भोगि-
मण्डलशिरोरत्नरश्मिरज्जमानमूलभ्यां, हृदयारोपितभूभारधारणमाणिक्यह-
म्भाभ्यामूरदण्डाभ्यां विराजमानम्, अमृतकेनपिण्डपाण्डुना मेखलामणि-
मयूखलचितेन नितम्बविम्बव्यासङ्गिनां विमलपयोधतेन, नेत्रसूत्रनिषेशशो-
सिनाप्रयाससा वासुकिनिर्मोकेणैव मन्दरं चोत्तमानम्, अधनेन सताराग-
णेनोपरिकृतेन द्वितीयाभ्यरेण भुवनाभोगमिव भासमानम्, इभपतिदशनमु-
लसहस्रोलेखकठिनमसृणेनापर्याप्ताम्बरप्रविज्ञा विविधबाहिनीसंक्षोभकलक-
लसमर्दसहिष्णुना कैलासमिव महता स्फटिकतटेनोरणोरःकवाटेन राजमा-
नम्, श्रीसरस्वत्योरुचदनोपभोगविभागसूत्रेणैव पातितेन शेषेणैव च तद्भु-
जस्तम्भविन्यस्तसमस्तभूभारलब्धविभ्रान्तिसुरप्रसुप्तेन हारदण्डेन परिरक्षित-
कन्धरम्, जीवितायधिगृहीतसर्वस्वमहादानदीक्षाचारेणैव हारमुक्ताफलानां
किरणतिकरेण प्रावृत्तवक्षःस्थलम्, अजजिगीषया बालैर्भुञ्जैरिवापरैः प्ररोहद्भि-
र्याहूपधाननायिन्याः धियः कर्णोत्पलमधुरसधारासन्तानैरिव गलद्भिर्भुञ्ज-
न्मनः प्रतापस्य निर्गमनमार्गैरिधाविर्भवद्भिररुणैः केयूररत्नकिरणदण्डैरुभयतः
प्रसारितमणिमयपक्षवितानमिव माणिक्यमहीधरम्, सखललोकालोकमार्गा-
गलेन चतुरदधिपरिहोपलान्तशिलाप्राकारेण सर्वराजदंसवन्धवज्रपञ्जरेण भुव-
नलक्ष्मीप्रवेशमद्गलमहामणितोरणेभक्तिदीर्घदोर्दण्डयुगलेन, दिशां दिक्पा-
लानां च सुगणदायतिमपहरन्तम्, सोदर्यलक्ष्मीचुम्बनलोभेन कौस्तुभमणे-
रिव मुखावयवतां गतस्याधरस्य गलता रागेण पारिजातपल्लवरसेनेव सिञ्च-
न्ते दिङ्मुक्तानि, अन्तरान्तरा सुहृत्परिहाससहितैः प्रकीर्णमाणिमिलदशन-
शिखाप्रतानैः प्रकृतिमूढाया राजश्रियाः प्रज्ञालोकमिव दर्शयन्तम्, सुखजनि-
तेन्दुसन्देहागतानि कुसुदिनीवनानीव प्रेयन्तम्, स्फुटस्फटिकधवलदशन-

१ 'कल्पचन्दन०' घ. २ 'परिवर्ति०' अ. ३ 'पातझातकुम्भशिला' ब.
४ 'सौन्दर्य०' घ.

पक्षिहृतकुमुदवनशङ्खाप्रविष्टं शरङ्गयोस्त्रामिव विसर्जयन्तम्, मदिरामृतपा-
 रिजातगन्धगर्भेण भरितसकलककुभा मुखामोदेनामृतमधनदिवसमिव सृज-
 न्तम्, विकचमुसकमलकणिकाकोदोनानगरतमापीयमानवाससौरभमिवाधो-
 मुलेन नासायंदोन, चक्षुषः क्षीरस्निग्धस्य धवल्लिङ्गा दिङ्मुखान्यपूर्ववदन-
 चन्द्रोदयोद्वेलक्षीरोदप्लवितानीव कुर्वाणम्, विमलरूपोलकलकमतिमिथितां
चामरमाहिणीं विमरिणीमिव मुखनिवासिनीं सरस्वतीं दधानम्, भरणेन
 चूडामणिशोचिता सरस्वतीप्यां पुषितलक्ष्मीप्रसादनलम्बेन चरणालक्षकेनेव
 लोहितोयितल्लटाटटम्, भापाटलांशुतेन्नीसन्तानवलयिनीं पुण्डलमणि-
 बुद्धिलकोटिवालवीजामनवरतचलितचरणानां पादयतामुपपीणयतामिव स्वर-
 ध्यावरणप्रियेकविशारदं श्रवणावतंसमशुकरकुलानां वल्लभितमार्कण्यन्तम्,
 उकुलमालनीमयेन राजलक्ष्म्याः कचग्रहलीलालग्नेन मद्ययोरप्रापलयेनेव
 मुखशशिपरियेनामण्डलेन मुण्डमालागुणेन परिकटितकेशान्तम्, शिखण्डा-
 भरणभुया मुक्ताफलालोकेन सरकतमणिविरणकलापेन चान्योन्यसंबलनहृ-
 जिनेन प्रयागप्रज्ञाद्वयेणिकावारिणेचागल स्वयममिषिष्यमानम्, श्रमजल-
 विलीनपहलट्टागुरपद्रुतिप्रकृतलक्ष्मिनेन कालिज्ञा प्रार्थनाचाटुपपुर-
 षरणरत्नशतदयामिकाकिर्णनेव नीलायमानललाटेन्दुलेखानिः, क्षुभितमा-
 नगोद्वृत्तकलिवारलापरिष हरिरत्नमतिरयह्यमानामिषिखलातयस्नानचटुलै-
 भ्रूलताकटपैरिष्यया धियमिव तत्रयन्तीमिषुयामिभिः शसितैरविरलपरिम-
 लैर्गुलपसारतमयैः पाशैरिषाकण्ठ्यनीभिर्विकटवपुलायलीपराटनपेष्टितमुत्तैर्दृ-
 हभिः मनकलैः स्वद्वारस्योपरममिषादोपमुखरन्तीभिः, पुषोत्कम्पिकात्रि-
 कारमेष्टितानां हारतरलमणानां रश्मिभिरावृष्य हृदयमिव हृदाप्रप्रेतय-
 र्गामिः प्रभासुयामाभरणमणीनां मयूरैः प्रसारितैर्बहुमिरिष पादुमिराटि-
 र्गन्तीभिर्दृग्भासुवन्धकपुरवर्धनारविन्दावरणीहृत्तरत्नानिः परितल्लयैः सर-
 भमप्रधादिनानि मानसानीष निरन्धर्तीभिर्गोदनाम्भमशुकरकुलवीर्यमाणकण-
 कुमुमरज कण्ठमितकोणानि कुमुमशरशरनिवरप्रदारगूढांशुद्रुतिवानीय
 लोचनानि पुरं सञ्चारयन्तीमितन्योन्यमरमरादाविर्भवन्तूरभुद्रुदिविभ्रम-
 भ्रितैः पराशैः वर्ज्यैर्वराणीय तादयन्तीमितनिमेषदन्तनमुगरमरादि
 मन्थरितपद्मना चतुस्र पीतमित्र कोमलरूपोलवालीप्रतिमिथितं यदन्ती-
 भित्तिभिरावर्त्तमानिनिमित्तान्तीभ्यश्चन्द्रोदयानिव मदनसाहायकाप सङ्गदय-
 स्तीमिद्वन्द्ववल्गवान्योन्यपटितोत्थानकरवेदिभ्यामिः स्फुटनमुखराल्लीलागण्ड-
 पुण्डलीविषमाननगदीपिनिमिषहृदिभेनार्तिविहरकामकामुङ्कामोय रता भ-
 र्गामीभिर्गिरिलानिनीतिर्विबुध्यमानमौभाग्यमिव सर्वतः, स्फुरन्तिप्रप्रेतना-
 मकरादिगणधर्माश्चरणारविन्दा चरणप्रादिनी विह्वलकोणेन लीलालम्पि-
 रति ताडयन्तम्, मनवरशरकण्ठितकोणायवा जाम्बनः प्रियं पीणामिव प्रिय-

मपि शिक्षयन्तम्, निःश्रेह इति धनैरनाश्रयणीय इति दोषैर्निग्रहपरिनीन्द्र-
यैर्दुरूपसंपं इति फलिना नीरस इति व्यसनैर्मोहरित्यपत्तासा दुर्महचित्तवृत्ति-
रिति चित्तभुवा खीपर इति सरस्वत्या, पण्ड इति परकलत्रैः, काष्ठाभुनिरिति
प्रतिमिर्धूत इति घेश्याभिर्नेय इति सुहृद्भिः, कर्मकर इति विप्रैः, सुमहाय
इति शरयोधैरेकमप्यनेकधा गृह्यमाणम्, शान्तनोर्महाबाहिनीपतिम्, भीष्मा-
शितकाशिनम्, द्रोणाद्यापलालसम्, गुरुपुतादमोघमार्गणम्, कर्णाग्निप्रप्रि-
यम्, युधिष्ठिराद्दुःक्षमम्, भीमादनेकनागायुतबलम्, धनञ्जयान्महाभारत-
णयोग्यम्, कारणमिव वृत्तयुगस्य, बीजमिव त्रिपुचसर्गस्य, उत्पत्तिदीपमिव
दर्पस्य, एकंगारमिव करणायाः, प्रातिवेशिकमिव पुरपोत्तमस्य, एतन्निर्घत-
मिव पराक्रमस्य, सर्वविद्यासङ्गीतकगृहमिव सरस्वत्याः, द्वितीयामृतमधनदि-
वसमिव रुक्मीसमुत्थानस्य, यलदर्शनमिव वैद्यस्य, एकम्पानमिव स्थिती-
नाम्, सर्वस्वरूपधनमिव कान्तेः, अपवर्गमिव रूपपरमाणुसर्गस्य, सत्त्वदुश्च-
रितप्रायश्चित्तमिव राज्यस्य, सर्वबलसन्द्दोहायरन्द्दमिर्न कन्दर्पस्य, उपाय-
मिव पुरन्दरदर्शनस्य, आवर्तनमिव धर्मस्य, कन्यान्तपुरमिव फलानाम्,
परमप्रमाणमिव सौभाग्यस्य, राजसर्गममाह्वयमृथग्रान्दिवसमिव सर्वप्रजा-
गतीनाम्, गम्भीरं च प्रसन्नं च सासजननं च रमणीयं च कौतुकजननं च
पुण्यं च चक्रवर्तिनं हर्षमद्राक्षीत् ।

दृष्ट्वा चानुगृहीत इव, निगृहीत इव, सतमिलाप इव, वृत्त इव, रोमाञ्चमुचां
मुरोन मुञ्चन्तानन्दवाष्पचारिण्दुन्दूरादेव विस्मयस्मेरः समचिन्तयत्—‘सो-
ऽयं भुजन्मा सुगृहीतनाभा तेजसां राशिः चतुरदधिकेदारकुडुग्नी, भोक्ता
प्रहन्तभफलस्य, सफलादिराजचरितजयजयेष्टमातो देवः परमेश्वरो हर्षः ।
पूतेन च सत्तु राजन्वनी वृष्यी, नास्य हरेरिव दृष्यविरोपीनि घालचरितानि, न
पशुपतेरिव दक्षोद्वेगकारार्ण्यभयविलसितानि, न शतक्रतोरिव गोप्रविनाशपि-
मुक्ताः प्रवादाः, न यमस्येयानियहभानि दण्डप्रहणानि, न वरणस्येव निर्विश-
माहसहसरक्षिता रमालयाः, न धनदस्येव निष्फलाः सन्निधिलभाः, न जि-
गस्येयार्थवाद्दृश्यानि दर्शनानि, न चन्द्रमस इव बहुलदोषोपहताः भ्रियः ।
चित्रमिदमस्यमरं राजत्वम् । अपि चास्य त्यागस्यार्थिनः, प्रज्ञायाः शास्त्रानि,
कवित्वस्य वाचः, सरस्वत्य साहस्यरज्जुः, उग्रसाहस्य व्यपपराः, श्रीर्लोहि-
शुषानि, अनुरागस्य लोकहृदयानि, गुणगणस्य संख्या, कौशलस्य कला, न
पयांसो विषयः । अस्मिन् राजन्ति यत्नानां योगपट्टकाः, पुस्तकर्मणां पार्थिववि-
प्रदाः, पदपदानां दानप्रहणबलहाः, वृत्तानां पादच्छेदाः, अष्टपदानां चतुर-
हकल्पना, पद्मगानो द्विजगुरद्वेषाः, पावयविदामभिकरणविचाराः’ इति ।
समुपयत्य घोषयीती स्थनिशन्दमकरोत् ।

अथोत्तरेण नातिदूरे राजविष्ण्यस्य गजपरिचारको मधुरमपरवक्रमुचै-
रगायत्—

‘करिकलभ विमुञ्च लोलतां पर विनयव्रतमानताननः ।

मृगपतिनखकोटिभङ्गुरो गुरुरपरि क्षमते न तेऽद्भुतः’ ॥ ५ ॥

राजा तु तच्छ्रुत्वा दृष्ट्वा च तं गिरिगुहागतसिंहवृंहितगम्भीरेण स्वरेण पूर-
यन्निव नभोभागमपृच्छत्—‘एष स बाणः’ इति । ‘यथाज्ञापयति देवः ।
सोऽयम्’ इति विज्ञापितो दौवारिकेण । ‘न तावदेनमकृतप्रसादः पश्यामि’
इति तिर्यङ्नीलधवलांशुकशारां तिरस्करिणीमिव भ्रमयन्नपाङ्गनीयमानतर-
लतारकस्यायामिनीं चक्षुषः प्रभां, परिवृत्य प्रेष्ठस्य पृष्ठतो निपण्णस्य मालव-
राजसूनोरकथयत्—‘महानयं भुजङ्गः’ इति । तूष्णीम्भावेन त्यगमितनरेन्द्र-
धचसि सस्मिन्मूके च राजलोके मुहूर्तमिव तूष्णीं स्थित्वा बाणो व्यज्ञाप-
यत्—‘देव अविज्ञाततत्त्व इव, अश्रद्धान इव, नेय इव, अविदितलोकवृ-
त्तान्त इव च कस्मादेवमाज्ञापयसि । स्वैरिणो विचित्राश्च लोकस्य स्वभावाः
प्रधावाश्च । महद्भिस्तु यथार्थदर्शिमिर्भवितव्यम् । नार्हसि मामन्यथा सम्भाव-
यितुमविशिष्टमिव । प्राह्मणोऽसि जातः सोमपायिनां वंशे वात्स्यायनानाम् ।
यथाकालमुपनयनादयः कृताः संस्काराः । सम्यक्पठितः साङ्गो वेदः । श्रु-
तानि यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यगारिकोऽसि । कामे भुजङ्गता ।
लोकद्वयाविरोधिभिस्तु बाणैः शैशवमशून्यमासीत् । अत्रानपलापोऽसि ।
अनेनैव च गृहीतविप्रतीसारमिव मे हृदयम् । इदानीं तु सुगत इव शान्तम-
नस्ति, मनाविव कर्तरि घर्णाश्रमव्ययस्थानां, समवर्तिनीव च साक्षाद्भृति,
देवे दासति सप्तान्बुराणिरशनामशोपद्वीपमालिनी महीं, क इयाविशङ्कः सर्व-
व्यसनबन्धोरविनयस्य मनसाप्यभिनयं कल्पयिष्यति । आसतां तावन्मानुष्य-
कोपेताः । त्वत्प्रभावादलयोऽपि भीता इव मधु पियन्ति, रथाङ्गनामानोऽपि
लज्जन्त इवाभ्यनुवृत्तिव्यसनैः प्रियाणाम्, कपयोपि चकिता इव चपला-
यन्ते, दारारवोऽपि सानुक्रोशा इव श्वापदगणाः पिशितानि भुञ्जते । सर्वथा
गलेन मां ज्ञास्यति स्वामी स्वयमेव । अनपाचीनचित्तवृत्तिप्राहिण्यो हि
त्वन्ति प्रज्ञावतां प्रवृत्तयः’ इत्यभिधाय तूष्णीमभूत् ।

भूपतिरपि ‘शुभमस्माभिः श्रुतम्’ इत्यभिधाय तूष्णीमेवाभवत् । सम्भा-
गासनदानादिना तु प्रसादेन नैनमन्वग्रहीत् । केवलममृतवृष्टिभिः स्त्रपयन्नि-
व स्नेहगर्भेण दृष्टिपातमात्रेणान्तर्गतां प्रीतिमकथयत् । अस्तामिलापिणि
लम्पमाने सवितरि विसर्जितराजलोकोऽभ्यन्तरं प्राविशत् । बाणोपि निर्गत्य
धौतारवृट्कोमलतपत्रिवि निर्वाति वासरे, अस्ताचलवृट्किरीटे निचुलमञ्ज-
रीभांसि तेजांसि भुञ्जति वियन्मुचि मरीचिमिति, रोमन्थमन्थरकुरङ्गकुटुम्बका-
ध्यास्यमानमृदिष्टगोष्ठीनपृष्ठास्वरण्यस्थलीषु, शोकाकुलकोककामिनीकृतक-

रणासु तरङ्गिणीतटीषु, वासविटपोषविष्टवाचाटचटकचक्रवालेपत्रालवालावर्जि-
नसेकजलकुटेषु निर्वृतेषु, दिवसविह्वलिप्रत्यागतं प्रक्षुत्तमनं स्तनन्धये धयति
धेनुवर्गमुद्रतक्षीरं क्षुधिततर्णकृवाते, क्रमेण चाधरापरधातुधुनीपूरुष्टावित-
इव लोहितायमानमहसि भजति संध्यामिन्धुयानपात्रे पातङ्गे मण्डले, कमण्ड-
लुजलक्षुचिदायुचरणेषु चैत्यप्रणतिपरेषु पाराक्षरिषु, यज्ञपात्रपवित्रपाणौ प्रकी-
र्णयहिंष्युत्तेजसि जातवेदसि हवींषि वपद्वुर्वति यावज्जुजने, निद्राविद्रा-
णद्रोणकुलकलिलकुलायेषु कापेयविकलेषु विकुलेष्वारामतरुषु, निर्जिगमिपति
जरातरकोटरकुटीकुटुम्बिनि कौमिककुले, मुनिकरसहस्रप्रकीर्णसंध्यावन्दनोदवि-
न्दुनिकर इव दन्तुरयति तारापथम्यलीं स्थयीयसि तारकानिकुरम्बे, अम्बराश्र-
यिणि शर्वरीशशरीरशिक्षण्डे, खण्डपरशुकण्डकाले कवलयति बाले ज्योतिःशेषं,
सांध्यमन्यकारावतरे, तिमिरतर्जननिर्गतासु दहनप्रविष्टदिनकरकरशास्त्रास्त्रिब
स्फुरन्तोषु दीपलेखासु, अरसरसगुटसंकीडनरुचितावृत्तिपिब गोपुरेषु, दाय-
नोपजोषेषु जरातीकथितकथे शिवायिपमाणे शिशुजने, जरन्महिषमपीमली-
मसतमसि जनितपुण्यजत्रप्रजागरे विजृम्भमाणे भीषणतमे तर्मीमुखे, मुख-
रितविततज्यधनुषि वर्पति शरानिकरमनवरतमशेषमसारशेषीमुषि, मकर-
ध्वजे, रताकल्पारम्भशोभिनि शर्मभलीभाषितभाजि भजति भूषणं-मुजिप्य-
जने, सैरम्भीध्वमानरशनाजालजलपाक्जघनासु जनीषु, वशिकविशिखावि-
हारिणीध्वनन्यजानुह्रवासु प्रचलितास्त्रभिसारिकासु, विरलीभवनि वरदानां
बैद्यन्तशायिनीनां मशुनि मञ्जीरशिक्षिततडे जल्पिते, निद्राविद्राणद्रावीयसि
द्रावयतीव च विरहिहृदयानि सारसरमिते, भाविवासरवीजाङ्गुरनिकर इव च
विशीर्यमाणे जगति प्रदीपप्रकरे निवासस्थानमगात् । अकरोच्च चेतस्मि-
'अनिदक्षिणः सलु देवो ह्येषं यदेवमनेकबालधारेतचापलोचितकौलीनकोपि-
तोऽपि मनसा छिद्यत्येव मयि । यद्यहमक्षिगतः स्वाम्, न मे दर्शनेन
प्रसादं कुपोत् । इच्छति तु मां गुणवन्तम् । उपदिशन्ति हि विनयमनुरूप-
प्रतिपद्युपपादनेन वाचा विनापि भर्तव्यानां स्वामिनः । अपि च पिष्टां
स्वदोषान्धमानसमनाशरपीहितमेवमतिगुणवति राजन्यन्यया चान्यथा च
चिन्तयन्तम् । सर्वथा करोमि तथा, यथा यथावस्थितं जानानि मामयं
कालेन' इत्येवमवधार्य चापोगुर्निष्क्रम्य कटकान्मुहूर्तां बान्धवानां च भव-
नेषु तावदतिष्ठत्, यावदस्य स्वयमेव गृहीतम्बभावः पृथिवीपतिः प्रसादवा-
नभूत् । अविशच्च पुनरपि नरापतिभवनम् । स्वल्पैरेव चाहोमिः परमश्रीतेन
प्रसादबन्धनो मानस्य प्रेम्णो विसम्मस्य द्रविणस्य नर्मणः प्रभावस्य च परां
कोटिमानीयत नरेन्द्रेण ।

इति श्रीवैष्णवमठहृते हर्यवन्ते राजदर्शनं नाम द्वितीय उच्छ्वासः ।

१ 'जलकुटेषु निर्वृतेषु' ब. २ 'गान्धात्रे' ज-क. ३ 'सुम्भीतुपाविन' ब.
४ 'वापनेपविन' ब. ५ 'इति धीनहासनिचक्रवृद्धाभि' श्रीवाणमठविरचिते
चतुर्वे महाकाव्ये राजदर्शनं नाम द्वितीय उच्छ्वासः

तृतीय उच्छ्वासः ।

निजवर्पाहितस्रोहा बहुभक्तजनान्विताः ।

सुकाला इव जायन्ते प्रजोपुण्येन भूभुजः ॥ १ ॥

साधूनामुपकर्तुं लक्ष्मीं द्रष्टुं विहायसा गन्तुम् ।

न वृत्तहलि कस्य मनश्चरितं च महात्मनां श्रोतुम् ॥ २ ॥

अथ कदाचिद्विरलितमलाहके, चातकातङ्ककारिणि, कणरकादम्भे, दहुर-
द्विपि, मयूरमद्रमुपि, हंसपथिकसाधेसर्वातिथौ, धौतासिनिभनभसि, भास्व-
रभास्वति, शुचिशशिनि, तरणतारागणे, गलत्सुनासीरशरासने, सीदत्सौदा-
मनीदासि, वामोदरनिद्राद्रुहि, हुतवेदययगोणसि, धूर्णमानमिहिकालधुमेय-
मोषमघषति, निर्मीलशीपे, निष्कुसुमकुटजे, निर्मुकुलकन्दले, कोमलकमले,
मधुस्यन्दीन्दीवरे, बह्वाराह्यादिनि, शेफालिकाशीतलीकृतनिशि, धूमिकामो-
दिनि, मोदमानकुमुदावेदातदशदिशि, सप्तच्छदधूलिधूसरसमीरे, स्वबकितव-
न्धुरयन्धूकाबध्यमानाकाण्डसंध्ये, नीराजितवाजिनि, उदामवन्तिनि, वर्षक्षी-
बौक्षुके, क्षीयमाणपङ्कचकवाले, बालपुलिनपलुवितसिन्धुरोधसि, परिणामा-
द्वयानदयामाके, जनितप्रियद्रुमक्षरीरजसि, कठोरव्रपुसंखचि, कुसुमस्फोरशरे,
शरत्समयारम्भे राज्ञः समीपाद्वाणो बन्धून्द्रष्टुं पुनरपि तं प्राक्षणाधिवा-
समगात् ।

समुपलब्धभूपालसंमानानिशयपरितुष्टान्मस्य ज्ञातयः क्षाधमाना निर्ययुः ।
क्रमेण च कांश्चिदमिवादयमानः, कैश्चिदमिवाद्यमानः, कैश्चिच्छिरसि क्षुब्ध-
मानः, कांश्चिन्मूर्ध्नि समाजिघ्रन्, कैश्चिदालिङ्ग्यमानः, कांश्चिदालिङ्गन्,
अभ्येराशिपानुगृह्यमाणः, पराननुगृह्णन्, बहुबन्धुमध्यवर्ती परं मुमुक्षुः ।
संभ्रान्तपरिजनोपनीतं चासन्नमासीनेषु गुरपु भेजे । भजमानश्चाचादिसत्कारं
नितरां ननन्द । प्रीयमाणेन च मनसा सर्वांस्तान्पर्यट्टच्छत्—‘कश्चिदेतावतो
दिवसान्मुनिनो यूयम् । अप्रत्यूहा वा सम्यक्करणपरितोपितद्विजचक्रा
श्रातयी क्रियते त्रिया । यथावदविकलमग्रभाजि सुजते वा हवींषि हुत-
भुजः । यथाकालमपीयेत वा वटवः । प्रानोदिनमर्वाच्छेद्यो वा वेदाभ्यासः ।
कश्चिन्म एव चिरन्तनो यज्ञविद्याकर्मण्यमियोगः, तान्येव व्याकरणे परस्पर-
स्पर्धानुबन्धावन्ध्यदिवसदर्शितादराणि व्याख्यानमण्डलानि, सैव वा पुरा-
तनी परित्यज्यान्त्यकन्येया प्रमाणगोष्ठी, स एव वा मन्दीहृतेनरशास्त्रसो
मीमांसायामतिरम्यः । कश्चित् एव धामिनवमुभापितमुष्वावर्पिणः कान्या-
लापाः’ इति ।

अथ ते तमूचुः—‘तात, सन्तोषभुषो सततसन्निहितविद्याविनोदानां वैतान-
नबहिमात्रसहायानां कियन्मात्रं नः कृत्यं सुखितया सकलभुवनभुजि भुज-
ङ्गराजदेहदीर्घं रक्षति क्षितिं क्षितिभुजो भुजे । सर्वथा सुखिन एव वयम्,
विशेषेण तु त्वयि विमुक्तकौसीसे परमेश्वरपार्श्ववर्तिनि चेन्नासनमधितिष्ठति ।
सर्वे च यथाशक्ति यथाविभव यथाकालं च सम्पाद्यन्ते विप्रजनोचिताः
क्रियाकलापाः’ इति । एवमादिमिरालापैः स्कन्धाधारवार्तामिश्र शैशवाति-
क्रान्तक्रीडानुस्मरणैः पूर्वजकथामिश्र विनोदितमनास्तैः सह सुचिरमतिष्ठत् ।
उत्थाय च मध्यन्दिने यथाक्रियमाणाः स्थितीरकरोत् । भुक्तवन्तं च तं सर्वं
ज्ञातयः पर्यवारयन् ।

अत्रान्तरे दुकूलपट्टप्रभवे शिखण्डपाद्गपाण्डुनी पौण्ड्रे वाससी वसानः,
जानावसानसमये बन्धितया तीर्थेष्टदा गोरोचनया च रचिततिलकः, तैला-
मलकमसृणितमौलिः, अञ्जुचूडाञ्जुम्बिना निरिडेन कुसुमापीडकेन समुद्गा-
तमानः, सैकट्यपयुक्तताम्बूलविमलाधरकान्तिः, ‘पुष्कलाकाञ्जनजनित्रलो-
बनहृदि’, अचिरभुक्तः, विनीतमायं च वेषं दधानः, पुस्तकावाचकः सुदृष्टि-
राजगाम । नातिदूरवर्तिन्यां चासन्त्यां निपत्ताद । स्थित्वा च मुहूर्तमिव
शकालापनीतसूत्रवेष्टनमपि नक्षकिरणैर्मृदुमृणालसूत्रैरिव वेष्टितं पुस्तकं पुरो-
नेहितशरदालाकायत्रके निधाय, पृष्ठतः सनीडसन्निविष्टाभ्यां मधुकरपाराव-
शाभ्यां दत्ते स्थानके, प्राग्भातिकप्रपाठकृच्छेदचिह्नोद्भूतमन्तरपत्रमुक्षिप्य,
गृहीत्वा च कतिपयपत्रलघ्वीं कर्पादिकाम्, क्षालयन्निव मपीमलिनान्यक्ष-
णणि दन्तकान्तिभिः, अर्घयन्निव सितकुसुममुक्तिभिर्मग्न्यम्, मुखसन्निहित-
रत्नतीनूपुररवैरिव गमकैर्मधुरैराक्षिपन्मनांस्ति श्रोतॄणां गीत्या पवमानप्रोक्तं
पुराणं पपाठ । *intonation*

तस्मिन् तथा श्रुतिभुगगीतिगर्भं पठति सुदृष्टौ नातिदूरवर्ती चन्द्री
पूचीवाणस्तारमधुरेण गीतिध्वनिमनुवर्तमानः स्वरेणेदमायायुगलमपठत्—
‘तदपि मुनिगीतमतिपृथु तदपि जगद्वापि प्राबन् तदपि ।

हर्षचरितादमिश्रं प्रतिभाति हि मे पुराणमिदम् ॥ ३ ॥

वंशानुगमविवादि स्फुटकरणं भरतमार्गभजनगुरु ।

श्रीकण्ठविनिर्यातं गीतमिदं हर्षराज्यमिव ॥ ४ ॥’

तच्छ्रुत्वा बाणस्य चत्वारः पितामहमुखपद्मा इव वेदाभ्यासपवित्रितमूर्तेयः,
उपाया इव सामप्रयोगललितमुखाः, गणपतिरधिपतिस्तारापतिः श्यामल
हृदि पितृव्यपुत्रा आतरः, प्रसन्नवृत्तयो, गृहीतवाक्याः, कृतगुरपदन्यासा
न्यायवेदिनः सुकृतसंग्रहाम्यासगुरवो लब्धसाधुशब्दा लोक इव व्याकरणे-

१ ‘क्षितिपो भुजे’ व. २ ‘सर्वदा’ व. ३ ‘असकटपु’ अ-क. ४ असात्पर

‘वाशिकाभ्याम्’ इत्यधिक व-पुस्तके. ५ ‘अन्तर पत्र’ व. ६ ‘कापालिकाम्’ व.

७ ‘अगायत्र’ व. ८ ‘न्यायवादिन.’ अ-क.

ऽपि, सकलपुराणराजपिंचरितामित्राः, महाभारतभावितात्मानः, विदितस-
कलेतिहासाः, महाविद्वांसः, महाकवयः, महापुरुषवृत्तान्तकुतूहलिनः, सुभा-
पितश्रवणरसरसायैनावितृष्णाः, वयसि वचसि यशसि तपसि महसि वपुषि
यज्ञुषि च प्रथमाः, पूर्वमेव कृतसङ्गराः, विवक्षवः स्मितमुधाधवलितकपो-
लोदराः, परस्परस्य मुक्तानि व्यलोकयन् ।

(१) अथ तेषां कनीयान्कमलदलदीर्घलोचनः श्यामलो नाम बाणस्य प्रेयान्प्रा-
णानामपि वदामि ता दत्तसंज्ञकैः सप्रणयं दशनज्योत्स्नाप्रपितककुम्भा मुखे-
न्दुना बभावे—‘तात बाण, द्विजानां राजा गुरुदारग्रहणमकार्षीत् । पुरुरवा
प्राक्ष्णधननृष्णया दमितेनायुषा व्ययुज्यत । नहुपः परकलत्रामिलापो महा-
भुजङ्ग आसीत् । यथातिराहितप्राक्ष्णीपाणिग्रहणः पपात् । सुद्युन्नः स्त्रीमय
एवाभवत् । सोमकस्य प्रत्याप्तौ जन्तुवधनिर्घृणता । मार्गधाता मार्गणव्यस-
नेन सपुत्रपौत्रो रसातलमगात् । पुरुकुत्सः कुत्सितं कर्म तपस्यन्नपि मेकल-
कन्यकायामकरोत् । कुवलयबाधो भुजङ्गलोकरिमहादधतरकन्यामपि न
परिजहार । पृथुः प्रथमपुरुषकः परिभूतवान्पृथिवीम् । नृगस्य कृकलासभावे
वर्णसङ्करः समदृश्यत । सौदासेन नरक्षिवा पर्याकुलीकृता क्षितिः । नलमब-
शाक्षहृदयं कलिरभिभूतवान् । संवरणो मित्रदुहितरि विक्रवतामगात् । दश-
रथ इष्टरामोन्मादेन मृत्युमवाप । कातेशीर्यो गोत्राक्षणानिपीडनेन निधनम-
योसीत् । मरुत् इष्टबहुसुवर्णकोऽपि देवद्विजबहुमतो न बभूव । शन्तनुरतिव्य-
सनादेकाकी विपुक्तो बाहिन्या विपिने विललाप । पाण्डुर्वनमध्यगतो मत्स्य
इव मदनरसाविष्टः प्राणान्मुमोच । युधिष्ठिरो गुरुभयविषण्णहृदयः समरशि-
रग्नि सत्यमुत्सृष्टवान् । इत्थं नास्ति राजवमपकलङ्कृते देवदेवादमुतः सर्व-
द्वीपभुजो हर्षात् । अस्य हि बहून्याश्रयाणि धूयन्ते तथा हि—अत्र बल-
जिता निश्चलीकृताश्चलन्तः कृतपक्षाः क्षितिभृतः । अत्र प्रजापतिना शेषभो-
गिमण्डलस्योपरि क्षमा कृता । अत्र पुरयोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मी-
रात्रीकृता । अत्र बलिना भोचितभूद्रेष्टनो मुक्तो महानागः । अत्र देवेना-
सिपिक्त कुमारः । अत्र स्वामिनैकप्रहारपातितारातिना प्रस्थापिता शक्तिः ।
अत्र नरसिंहेन स्वहस्तविशसितारातिना प्रकटीकृतो विक्रमः । अत्र परमेश्व-
रेण तुपारशैलभुवो दुर्गाया गृहीतः करः । अत्र लोकनाथेन दिशां मुखेषु
परिकल्पिता लोकपालाः सकलपुत्रकोदशप्रजन्मनां निमक्त इति । एव-
मादयः प्रथमवृत्तयुगस्येव दृश्यन्ते महासमारम्भा । अतोऽस्य सुगृहीतान्नामः
पुण्यराशेः पूर्वंपुरपवंशानुक्रमेणादितः प्रभृति चरितमिष्टादमः श्रोतुम् ।
सुमहान्कालो नः शुभ्रपमाणानाम् । अयस्कान्तमणय इव लोहानि नीरसनि-

१ ‘०रसायनाः, वितृष्णाः,’ अ. २ अस्मात्पर ‘जगति’ इत्यधिक व-पुस्तके.

३ ‘०भावेऽपि’ व. ४ अस्मात्पर ‘रामो मनोभवभ्रान्तदृश्यो जनकवनयामपि न
परिहृतवान्’ इत्यधिक व-पुस्तके. ५ ‘आत्मीया कृता’ व. ६ ‘यतो यस्य’ व.

पुराणि धुल्लक्ष्मणानामप्यारपन्ति मनांसि महतां गुणाः, किमुत स्वभावसरसमृ-
द्वनीतरेषाम् । यस्य न द्वितीयमहाभारते भवेदस्य चरिते कुतूहलम् । आचष्टां
भवान् । भवतु भार्गवोऽयं वंशः शुचिनानेन राजर्षिचरितश्रवणेन सुतरां
शुचितरः' इत्येवमभिधाय तूष्णीमभूत् ।

१ बाणस्तु रिहस्याप्रवीत्—‘भार्यं, न युक्तयनुरूपमभिहितम् । अद्यतमानम-
नोरथमिव भवतां कुतूहलमयकल्पयामि । शक्याशक्यपरिसंख्यानशून्याः
प्रायेण स्वार्थतृपः । परगुणानुरागिणी प्रियजनकथाश्रवणरसरभसमोहिता च
मन्ये सहतामपि मस्तिरपहरति प्रविवेकम् । पश्यत्वार्यः क परमाणुपरिमाणं
बहुहृदयम्, क समन्तप्रसन्नम्भयापि देवस्य चरितम्, क परिमितवर्णवृत्तयः
कतिपये शब्दाः, क संरयानिगास्तद्गुणाः । सर्वज्ञस्याप्ययमविषयः, चाक्षस्पते-
रप्यगोचरः, सरस्वत्या, अप्यतिभारः, किमुतास्तद्विधुस्य, कः सल्लुपुटपायुप-
शतैनापि शङ्कुयादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहलं
यः, सजा वयम् । इयमधिगतकृतिपयाक्षरलवलीयसी जिह्वा कोपयोगं
गमिष्यति । भवन्तः श्रोतारः । वर्ण्यते हर्षचरितम् । किमन्यत् । अद्य तु
परिणतप्रायो दिवसः । पश्चात्तुम्यमानकपिलकिरणजटाभारभास्वरो भगवा-
न्भार्गवो राम इव समन्तपञ्चकरभिरमहाहृदे निमज्जति संध्यारागपटले पूषा ।
श्रो निवेदयितासि' इति । सर्वे च ते 'तथा' इति प्रत्यपचन्त । नातिचिरा-
दुत्थाय संध्यामुपसितुं शोणमयासीत् ।

अथ मधुमदपल्लवितमालग्रीकपोलकोमलातपे मुकुलितेऽङ्घ्रि, कमलिनी-
मीलनादिव लोहिततमे तमोलिहि रवी लम्बमाने, रविरयतुरगमार्गानुसारेण
यममहिष इव धावति, नभसि तमसि, क्रमेण च गृहतापसकुटीरकपटलाव-
लम्बिपु रक्तातपच्छेदैः सह संहतेषु बल्कलेषु, कलिकल्मषमुपि पुण्णति
गगनमग्निहोषधामधूमे, सनियमे यजमानजने मौनमतिनि, विहारवेलावि-
श्लोले पर्यटति पक्षीजने, विकीर्यमाणहरितश्यामाकमालिपूलिकासु दुग्धासु
होमकपिलासु, ह्यमाने वैतानतनूनपाति, पूतविष्टरोपविष्टे कृष्णाजिनजटिले
जटिनि, जपति वृद्धजने, ब्रह्मासनाध्यासिनि ध्यायति योगिगणे, सालध्वनि-
धायमानानन्तान्तिवासिनि, अलसवृद्धश्रोत्रियानुमतेन गलद्वन्द्वदण्डकोद्गारिणि
संध्यां समवधारयति वठरविटवटुसमाजे, समुन्मज्जति च ज्योतिषि तार-
काख्ये खे, प्राप्ते प्रदोषारम्भे भवनमागलोपविष्टः स्निग्धैर्बन्धुमिश्र सार्धं
सदैव गोष्ठां संस्थां । नीतप्रथमयामश्च गणपतेर्भयने परिकल्पितं शयनीयम-
सेवत । इतरेषां ॥ सर्वेषां निमीलितदृशामप्यनुपजातनिद्राणां कमलवनाना-
मिव सूर्योदयं प्रतिपालयतां कुतूहलेन कथमपि सा क्षपा क्षयमगच्छत् ।

२ अथ यामिन्वास्तुर्ये यामे प्रतिबुद्धः स एव चन्दी श्लोकद्वयमगायत्—

तृतीय उच्छ्वासः ।

पितृकूलकीलालैरभ्यगशतशरण्यैररण्यधराग्रन्यैरवध्यवनरन्ध्रः, करभा^१,
मारकपालपुमानैरौघैरैरभ्रकक्ष कृतसम्बाधः, दिशि दिशि रविरथनुरगविलो-
मनायेव विलोठनमृदितकुङ्कुमस्थलीरससमालम्बानामुद्यौयपुटैरनुलैरदरशा-
यिकिशोरकजयजननाय प्रभञ्जनमिव चापिबन्तीनां वातहरिणीनामिव स्वच्छ-
न्दचारिणीनां वृद्धानां वृन्दैर्विचरद्भिराचितः, अनघरत्नकुण्डमान्वकारप्रवृत्तहं-
सयुधैरिव दौर्ण्यैरलितमुवनः, सङ्गीतगतमुरजरवमत्तैर्मयूरैरिव विभवैर्मुख-
रितजीवलोकः, शक्तिरावदातवृत्तैर्मुक्ताफलैरिव गुणिभिः प्रसाधितः, पथिक-
शतविलुप्यमानस्कीतफलैर्महातरमिरिव सर्वातिथिभिरभिगमनीयः, मृगमद-
परिमलवाहिमृगरोमास्छादितैर्हिमकरपादैरिव महत्तरैः स्थिरीकृतः, मोहण्ड-
सहस्रपत्रोपविष्टद्विजोत्तमैर्नारायणनामिमण्डलैरिव सौवास्यैर्मण्डितः, मयि-
तपयःप्रवाहप्रक्षालितक्षितिभिः क्षीरोदमथनारम्भैरिव महाघोषैः पूरिताशः
श्रीकण्ठो नाम जनपदः ।

यस्य त्रेतामिभूमाश्रुपातजलक्षालिता इवाक्षीयन्त कुहयः । पच्यमानघय-
नेष्टकादहनदग्धानीव नाशयन्त दुरिताणि । छिद्यमानयूपदारुपरशुपाटित
इव व्यदीर्यताधर्मः । मल्लक्षिभिर्धूमजलधरधाराघौत इव ननाश वर्णसङ्करः ।
दीप्यमानानेकगोसहस्रशृङ्गखण्ड्यमान इवापलायत कलिः । सुरालयशिला-
घट्टनटङ्कनिफरनिकृता इव व्यदीर्यन्त विपदः । महादानविधानकलकलाभि-
व्रुता इव प्राद्वल्लुपद्वाः । दीप्यमानसप्रमहानसहस्रसन्तापिता इव
व्यलीयन्त व्याधयः । वृषविवाहप्रहतपुण्यपटहपटुरवशासिता इव नोपासर्प-
न्नपमृत्यवः । सन्ततप्रहायोपबधिरिकृता इवापजगमुरितम्रः । धर्माधिकारपरि-
भूतमिव न प्राभवदुदैवम् ।

तस्य चैवंविधे नानारामाभिरामकुसुमगन्धपरिमलसुभगो यौवनारम्भ इव
अयनस्य, कुङ्कुममलनपिञ्जरितबहुमहिषीसहस्रशोमितोऽन्तःपुरनिवेश इव
धर्मस्य, मरुदुद्भयमानघमरीबालव्यज्रैश्शतधवलितप्रास्त एकदेश इव सुर-
राज्यस्य, उरलन्मल्लक्षिसहस्रदीप्यमानदशादिगन्तः शिबिरसन्निवेश इव
कृतयुगस्य, पद्मासनस्थितप्रह्लादिध्यानाधीयमानसकलाकुशलप्रशमः प्रथमो-
ऽवतार इव ब्रह्मलोकस्य, कलकलमुखरमहावाहिनीशतशृङ्गलो विपक्ष इषो-
त्तरकुरूणाम्, ईश्वरमार्गणसन्तापानमिज्ञसकलजनो विजिगीपुरिव त्रिपुरस्य,
सुधारसासिक्तधवलगृहपङ्क्तिपाण्डुरः प्रतिमिविरिव चन्द्रलोकस्य, मधुमत्तम-
त्तकाशिनीभूषणरघुभरितमुवनो नामामिहार इव कुबेरनगरस्य, स्थाण्वीश्व-
राख्यो जनपदविशेषः ।

यक्षपोवनमिति मुनिभिः, कामायतनमिति चेद्याभिः, सङ्गीतशालेति
लासकैः, यमनगरमिति शत्रुभिः, चिन्तामणिभूमिरित्यर्चिभिः, वीरक्षेत्रमिति

शस्त्रोपजीविभिः, गुरुकुलमिति विद्यार्थिभिः, गन्धर्वनगरमिति गायनैः,
विश्वकर्म्ममन्दिरमिति विज्ञानिभिः, लाभभूमिरिति वैदेहकैः, द्यूतस्थानमिति
वन्दिभिः, साधुसमागम इति सद्भिः, वज्रपञ्जरमिति शरणागतैः, पिटगो-
ष्ठीति विदग्धैः, सुकृतपरिणाम इति पथिकैः, असुरनिवरमिति वानिकैः,
दाक्याश्रम इति श्रमिभिः, अप्सरःपुरमिति कामिभिः, महोत्सवसमाज इति
चारणैः, वसुधैरति च विप्रेरगृह्यत ।

५ यत्तु च मातङ्गगामिन्यः शीलवत्स्यश्च, गौर्यो विभवस्ताश्च, श्यामाः पद्म-
रारिण्यश्च, धवलद्विजशुचिवदना भद्विरामोद्विषसनाश्च, चन्द्रकान्तवपुषः
शिरीषकोमलाङ्ग्यश्च, अभुजङ्गगम्याः कञ्चुकिन्यश्च, पृथुकलसधियो दरिद्र-
मध्यकलिताश्च, लावण्यवत्यो मधुरभाविण्यश्च. अग्रमत्ताः पद्मशोभनलगागाश्च.
अक्रौत्तुकाः प्रौढाश्च प्रमदाः ।

६ यत्तु च प्रमदानां चक्षुरेव सहजं मुण्डमालामुण्डनं भारः कुवलयदलदा-
मानि । अलकप्रतिविम्बान्येव कपोलतलगतान्यङ्गिष्ठाः श्रवणावतंसाः पुनरु-
क्तानि तमालकिसलयानि । प्रियकथा एव सुभगाः कर्णालङ्कारा आहम्भरः
कुण्डलानि । कपोला एव सततमालोककारका विभवो^१ निशासु मणिप्रदीपाः
निःश्वासाकृष्टमधुकरकुलान्येव रमणीयं मुखावरणं कुलकीजनाचारो जालिका
वाप्येव मधुरा वीणा वाह्यविज्ञानं तन्म्रीताडनम् । हासा एवानिशयसुरभयः
पटवासा निरर्धकाः कर्पूरपांसवः । अधरकान्तिविसर एवोज्ज्वलतरोऽङ्गरागो
निर्गुणो लावण्यकलङ्कः कुङ्कुमपङ्कः । बाहव एव कोमलतमाः परिहासप्रहार-
धेयलता निष्प्रयोजनानि मृणालानि । यौवनोष्मस्वेदविन्दव एव विदग्धाः
शुचालङ्कृतयो हारास्तु भाराः । श्रोण्य एव विशालस्फाटिकशिलातलचतुरस्रा-
रागिणां विश्रमकारणमनिमित्तं भवनमणिवेदिकाः^२ । कमललोभनिलीनान्य-
लिङ्गलान्येव मुखराणि पदाभरणकानि निष्कलानीन्द्रनीलनूपुराणि । नूपुररक्षा-
हृता भवनकलहंसा एव समुचिताः सञ्चरणसहाया ऐश्वर्यप्रवञ्चाः परिजनाः ।

७ तत्र च साक्षात्सहस्राक्ष इव सर्ववर्णधरं धनुर्दधानः, मेरुमय इव कल्या-
णप्रकृतिदेव, मन्दरमय इव लक्ष्मीसमाकर्षणे, जलनिधिमय इव मर्यादायाम्,
आकाशमय इव शब्दप्रादुर्भावे, शशिमय इव कलासंग्रहे, वेदमय इवाकृत्रि-
मालापत्ये, धरणिमय इव लोकवृत्तिकरणे, पवनमय इव सर्वपार्थिवरजोवि-
कारहरणे, गुरुर्वचसि, पृथुरसि, विशालो मनसि, जनकस्तपसि, सुयान्न-
स्तेजसि, सुमग्नो रहसि, युधः सदसि, अञ्जनो यशसि, मीप्सो धनुषि,
निपथो वपुषि, शत्रुघ्नः समरे, दूरः दूरसेनाक्रमणे, दक्षः प्रजाकर्म्मणि, सर्वा-
द्विराजतेजःपुञ्जनिर्मित इव राजा पुष्पभूतिरिति नाज्ञा वभूव ।

१ '०मुखागाश्च' व. २ 'कुण्डलादि.' अ-क. ३ 'विभवो निशासमणि०' व.

४ 'बाहवाः' व.

तृतीय उच्छ्वासः ।

ध्रुवा गौरिय^१ कृतेति यः स्पर्धमान इव महीं महिषीं चकार । निसर्ग-
स्वरिणो स्वरुच्यनुरोधिनी च भवति हि महतां मतिः । यतस्तस्य केनचिद-
नुपदिष्टा सहजैव दैशवादारम्यान्यदेवताविमुखी भगवति भक्तिसुलभे भुव-
नभूति भूतभावेन भवच्छिदिः भवे भूयसी भक्तिरभूत् । अकृतवृषभध्वज-
पूजाविधिर्न स्वप्नेऽप्याहारमकरोत् । अजम्, अजरम्, अमरगुरुम्, असुर-
पुररिपुम्, अपरिमितगणपतिम्, अचलदुहितृपतिम्, अखिलभुवनकृतचरण-
नतिम्, पशुपति प्रपन्नोऽन्यदेवताश्चून्यममन्यत त्रैलोक्यम् । भर्तृचित्तानुव-
र्तिन्यश्चानुजीविनां प्रकृतयः । तथा हि । गृहे गृहे भगवानपूज्यत खण्डपर-
शुः । वपुरस्य होमालवालविलीयमानबहलगुगुलुगन्धगर्भाः, स्नपनक्षीरशीक-
रक्षोदक्षारिणो, विस्वपल्लवदामदलोद्वाहिनः पुण्यविषयेषु वायवः । शिवसप-
र्षासमुचितैरुपायनैः प्राभूतैश्च पौराः पादोपजीविनः सचिवा भुजबलनिर्जि-
ताश्च करदीकृता महासामन्तास्तं सिपेविरे । तथा हि । कैलासकूटधवलैः
फनकपद्मलतालङ्कृतविषाणकोटिभिर्महाप्रमाणैः संध्याबलिदृष्टैः, सौवर्णैश्च
स्नपनकलशैरर्घभाजनैश्च, धूपपानैश्च पुष्पपट्टैश्च, मणियष्टिप्रदीपैश्च ग्रहासूत्रैश्च
महाहंमाणिक्यखण्डस्वचितैश्च मुरकोपैः परितोपमस्य मनसि चक्रुः । अन्तः-
पुराण्यपि स्वयमारब्धवालेष्वतण्डुलकण्डनानि देवगृहोपलेपनलोहिततरकर-
किसलयानि कुसुमप्रथनव्यग्रसमस्तपरिजनानि तस्याभिलषितमन्त्रवर्तन्त ।
तथा च । परममादेश्वरः स भूपालो लोकतः शुश्राव भुवि भगवन्तमपरमिव
साक्षादक्षमखमधनं दाक्षिणात्यं बहुविधविद्याप्रभावप्रत्याप्तैर्गुणैः शिष्यैरिवा-
नेकसहस्रसंख्यैर्गोप्तमर्त्यलोकं भैरवाचार्यनामानं महाशैवम् । उपनयन्ति हि
हृदयमहृदमपि जनं शीतैलसंवादाः । एतः स राजा भवणसमकालमेव
तस्मिन्भैरवाचार्ये भगवति द्वितीय इव कपर्दिनि दूरगतेऽपि गरीयसीं वयन्ध
भक्तिम् । आचक्राह्व च मनोरधैरप्यस्य सर्वथा दर्शनम् । "

५ अथ कदाचित्पर्यस्तेऽस्ताचलचुम्बिनि वासरेऽन्तःपुरवर्तिनं राजानमुपसृत्य
प्रतीहारी विशापितवती—‘देव, द्वारि परित्राडास्ते कथयति च भैरवाचार्य-
वचनादिवमनुप्राप्तोऽस्मि’ इति । राजा तु तच्छ्रुत्वा सादरम्—‘कासी भान-
यात्रैव । प्रवेशयेनम्’ इति चाप्रवीत् । तथा चाकरोत्प्रतीहारी । न चिराच्च
प्रविशन्तं प्रांशुमाजानुभुजम्, भैक्षक्षाममपि स्थूलास्थिमिरवयवैः पीयरमि-
वोपलक्ष्यमाणम्, पृथूर्त्तमाङ्गमुत्तुङ्गवलिभङ्गस्थपुटललाटम्, निर्मांसगण्डकृप-
कम्, मधुविन्दुपिङ्गलपरिमण्डलाक्षम्, ईषदावक्रयोणम्, अतिप्रलम्बैककण-
पाशम्, अलायुयीजत्विकटोन्नतदन्तपट्टिम्, तुरगानूकश्लयाधरलेखम्, लम्ब-
चित्रुकायततरलपनम्, अंसावलम्बिना कापायेण योगपट्टकेन विरचितवैक-
क्षकम्, हृदयमध्यनिबद्धग्रन्थिना च रागेणेव खण्डशः कृतेन धातुरसारुणेन

१ ‘गौरिवेय’ व. २ ‘अनन्यदेवता भगवति’ व. ३ ‘होमालवालानलविलीय’ व.

४ ‘पुण्याविषयेषु’ व. ५ ‘खण्डनानि’ व. ६ ‘पशुतमाङ्गम्’ व.

कर्पटेन कृतोत्तरासङ्गम्, पुनरुक्तशालप्रग्रहवेष्टननिश्चलमूलेन, बद्धमृत्परिशोध-
नवंशत्वकित्तउना, कौपीनसनाथशिखरेण खर्जूरपुटसमुद्रकगर्भीकृतमिक्षाक-
पालकेन, दारवफलकत्रयत्रिकोणत्रियष्टिनिविष्टरुमण्डलुना, बहिरपपादितपादु-
कावस्थानेन, स्थूलदशासूत्रनियत्रितपुस्तिकापूल्किने, वामकरधृतेन योगभार-
केणाध्यासितस्कन्धम्, इतरवरगृहीतवेत्रासनं मस्करिणमद्राक्षीत् । क्षिति-
पतिरप्युपगतमुचितेन चैनमादरेणान्वग्रहीत् । आसीनं च पप्रच्छ—‘कं
भैरवाचार्यः’ इति । सादरनरपतिवचनमुदितमनास्तु परिधात् तमुपनगरं सर-
स्वतीतटधनावलम्बिनि शून्यायतने स्थितमाचक्षते । भूयश्चावभाषे—‘अर्च-
यति हि महाभागं भगवानाशीर्वचसा’ इत्युक्त्वा चोपनिष्ये योगभारकादा-
कृष्य भैरवाचार्यप्रहितानि रत्नान्ति बहुलालोकलिसान्तःपुराणि पञ्च राजतानि
पुण्डरीकाणि ।

नरपतिस्तु प्रियजनप्रणयभङ्गकार्तरो, दाक्षिण्यमनुरुध्यमानो, ग्रहणलाघवं
च लङ्घयितुमसमर्थो दोलायमानेन मनसा स्थिरवा कथं कथमप्यतिसौजन्य-
निग्नस्तानि जग्राह । जगाद च—‘सर्वफलप्रसवहेतुः शिवभक्तिरियं नो मनो-
रधदुर्लभानि फलति फलानि । येनैवमस्मासु प्रीयते तत्रभगवान्भुवनगुर-
भैरवाचार्यः । श्रो द्रष्टास्मि भगवन्तम्’ इत्युक्त्वा च मस्करिणं ध्वसर्जयत् ।
अनया च वातंया परां मुदमवाप । अपरेषुश्च प्रातरेवोत्थायं बाजिनमधिरुष्य
समुच्छ्रितभेतातपत्रः समुद्धूयमानधवलचामरयुगलः कतिपरैरेव राजपुत्रैः
परिवृतो भैरवाचार्यं सवितारमिव शशी द्रष्टुं प्रतस्थे । गत्वा च किञ्चिदन्तरं
तदीयमेवामिमुखमापतन्तमन्यतमं शिष्यमद्राक्षीत् । अप्राक्षीच्च—‘कं भग-
वामास्ते’ इति । सोऽकथयत्—‘अस्य जीर्णमातृगृहस्योत्तरेण विरूपादिका-
मध्यास्ते’ इति । गत्वा च तं प्रदेशमवततारं तुरगात् । प्रविवेश च विरू-
पादिकाम् ।

१ अथ महतः कार्पटिकट्टन्दस्य मध्ये प्रातरेव स्नातम्, दत्ताष्टपुष्पिकम्,
अनुष्ठिताभिकार्यम्, कृतमस्करेखापरिहारपरिकरे हरितगोमयोपलिसंक्षिति-
तलवित्तते, व्याघ्रचर्मण्युपविष्टम्, कृष्णरुम्बलप्रावरणनिषेनासुरविघ्नप्रवेशा-
शङ्कया पातालान्धकारावासमिवाभ्यसन्तम्, उन्मिषता विद्युत्कपिलेनात्मते-
जसा महामांसविक्रयप्रीतेन मनःशिलापङ्केनेव शिष्यलोकं लिम्पन्तम्, जटी-
कृतैकदेशलम्बमानरुद्राक्षशङ्खगुटिकेनोर्ध्ववदेन शिखापाशेन बध्नन्तमिव
विद्यावलेपदुर्विदग्धानुपरि सञ्चरतः सिद्धान्, धवलकतिपयशिरोरुहेण
वयसा पञ्चपञ्चाशत् वर्षाण्यतिक्रामन्तम्, खालित्यशीयमाणशङ्खलोमलेसम्,
लोमशकर्णशङ्खुलीप्रदेशम्, पृथुललाटतटम्, तिरश्चया भस्मललाटिकया
बहुशः शिरोर्ध्वेष्टतदग्धगुग्गुलुसन्तापस्फुटितकपालास्थिपाण्डुरराजिशङ्कामिव
जनयन्तम्, सहजललाटवलिभङ्गसङ्कोचितवूर्ध्मभागां बभ्रुभासं भ्रूसङ्गत्या

निरन्तरामायाभिनीमेकैव भ्रूलैर्वा विभ्राणम्, ईषत्काचकाचरुनीनिकेन
रत्नापाङ्गनिर्गतांशुप्रतानेन मध्यधवलभासेन्द्रायुधेनेवातिदीर्घेण लोचनयुगलेन
परितो महामण्डलमिवानेकवर्णरागमालिसन्तं, सितपीतलोहितपताकावलीश-
चलं शिखरलिमिव दिक्षु विक्षिपन्तम्, तादृशैरुण्डकोटिकुञ्जाग्रघोणम्, दूर-
विदीर्घसृक्संक्षिप्तकपोलम्, विचित्रदन्ततया सदाहृदयसन्निहितहरमौलिच-
न्द्रातपेनेव निर्गच्छता दन्तालोकेन धवल्यन्तं दिशां जालकम्, जिह्वाप्रस्थि-
तसर्वशैवसंहितातिभारेणेव मनावप्रलम्बितौष्ठम्, प्रलम्बश्रवणपालीप्रेक्षि-
ताभ्यां स्फाटिककुण्डलाभ्यां शुक्रवृहस्पतिभ्यामिव सुरासुरविजमविद्यासिद्धि-
श्रद्धयानुबध्यमानम्, बद्धविविधौषधिमग्नसूत्रपङ्क्तिना सलोहवलयैर्नैकप्रको-
ष्ठेन शङ्खखण्डं पूष्णो दन्तमिव भगवता भवेन भग्नं भक्त्या भूषणीकृतं
क्लयन्तम्, अखिलरसकूपोदञ्चनघटीयन्मालामिव रत्नाक्षमालां दक्षिणेन
पाणिना भ्रमयन्तम्, उरसि दोलायमानेनापिङ्गलाग्रेण कूर्चकलापेन संमार्ज-
यन्तमिवान्तर्गतं निजरजोनिकरम्, अतिनिविडनीललोममण्डलनिचितं च
ध्यानलब्धेन ज्योतिषा दग्धमिव हृदयदेशं दधानम्, ईषत्प्रशिथिलवलिवल-
यवध्यमानतुन्दम्, उपधीयमानस्फिङ्गासपिण्डकम्, पाण्डुरपविग्रक्षौमावृत-
कौपीनम्, सावष्टम्भपर्यङ्कबन्धमण्डलितेनामृतफेनश्वेतरुचा योगपट्टकेन वासु-
किनेवाप्रतिहतानेकमग्नप्रभावाविभूतेन प्रदक्षिणीश्रियमाणम्, अरुणतामरस-
सुकुमारतलस्य पादयुगलस्य निर्मलैर्नखमयूखजालकैर्जर्जरयन्तमिव महानि-
धानोद्धरणरसेन रसातलम्, तोयक्षालितशुचिना धौतपादुकायुगलेन हंस-
मिथुनेनेव भागीरथीतीर्थयात्रापरिचयागतेनामुच्यमानचरणान्तिकम्, शिख-
रनिष्पातकुण्डलायसकण्ठकेन वैणवेन विशालिकादण्डेन सर्वविद्यासिद्धिवि-
प्रविनायकापनयनाङ्गुशेनेव सततपार्श्ववर्तिना विराजमानम्, अबहुभावि-
णम्, मन्दहासिनम्, सर्वोपकारिणम्, कुमारमल्लचारिणम्, अतितपस्विनम्,
महामनस्विनम्, कृशक्रोधम्, अकृशानुरोधम्, सहानगरमिवादीनप्रकृतिशो-
भितम्, मेरुमिव कल्पतरुपल्लवराशिमुकुमारच्छायम्, कैलासमिव पशुपति-
चरणरज पवित्रितशिरसम्, शिवलोकमिव माहेश्वरगणानुयातम्, जलनिधि-
मिवानेकनदनदीसहस्रप्रक्षालितशरीरम्, जाह्नवीप्रवाहमिव बहुपुण्यतीर्थस्था-
नशुचिम्, धाम धर्मस्य, तीर्थं तप्यस्य, कोशं कुशलस्य, पत्तनं पूततायाः, शाली
शीलस्य, क्षेत्रं क्षमायाः, शालेयं शालीनताया, स्थानं स्थितेः, आधारं धृतेः,
आकरं करणायाः, निकेतनं कौतुकस्य, आरामं रामणीयकस्य, प्रासादं प्रसादस्य,
अगारं गौरवस्य, समाजं सौजन्यस्य, सम्भवं सद्भावस्य, कालं कलेः, भगवन्तं
साक्षादिव विरूपाक्षं भैरवाचार्यं ददर्श भैरवाचार्यस्तु दूरादेव राजानं दृष्ट्वा
शशिनिमिव जलनिधिश्रृङ्खल । प्रथमतरोत्थितशिष्यलोकश्रोत्र्याय प्रत्युज्जगाम

निरन्तरामायामिनीमेकैमिव भ्रूलेखां विभ्रानम्, ईपत्कौचकाचरकनीनिकेन
रक्तापाद्गनिर्गतांशुप्रतानेन मध्ववलयभासेन्द्रायुधेनेवातिर्दिर्घेण लोचनयुगलेन
परितो महामण्डलमिवानेकवर्णरागमालिप्तन्तं मितपीतलोहितपताकावलीश-
वलं शिथिलमिव दिक्षु विक्षिपन्तम्, ताक्ष्येतुण्डकोटिबुज्याग्रघोणम्, दूर-
विदीर्घसृक्सिंक्षितकपोलम्, किञ्चिदन्तरतया सदाहृदयसन्निहितहरमौलिच-
न्द्रातपेनेव निर्गच्छता दन्तालोकेन धवलयन्तं दिशां जालकम्, जिह्वाग्रस्थि-
तसर्वशैवसंहितातिभारेणेव मनावप्रलम्बितौष्टम्, प्रलम्बध्रुवणपालीप्रेक्षि-
ताभ्यां रफाटिककुण्डलाभ्यां शुक्रवृहस्पतिभ्यामिव सुरासुरविजयविद्यासिद्धि-
श्रद्धयानुबध्यमानम्, वद्विविधौपधिमघ्नसूत्रपङ्क्तिना सलोहवलयेनैकप्रको-
ष्ठेन शङ्खखण्डं पूष्णो दन्तमिव भगवता भवेन भ्रमं भक्त्या भूषणीकृतं
कलयन्तम्, अखिलरसकूपोदञ्चनघटीयन्नमालामिव रक्षाक्षमालां दक्षिणेन
पाणिना भ्रमयन्तम्, उरसि दोलायमानेनापिङ्गलाग्रेण कूर्चकलापेन संमार्ज-
यन्तमिवान्तर्गतं निजरजोनिबरम्, अतितिविदनीललोममण्डलनिचितं च
ध्यानलक्ष्मेः उपोतिपा दग्धमिव हृदयदेशं दधानम्, ईपत्प्रशिथिलवलिबल-
यवध्यमानतुन्दम्, उपचीयमानस्फिङ्गांसपिण्डम्, पाण्डुरपवित्रश्रीमावृत-
कौपीनम्, सावष्टम्भपर्यङ्कयन्धमण्डलितेनामृतकेन श्वेतरचा योगपटकेन वासु-
किनेपाप्रतिहतानेकमघ्नप्रभावाविर्भूतेन प्रदक्षिणीक्रियमाणम्, अरण्यतमरस-
सुकुमारतलस्य पादयुगलस्य निर्मलैर्नर्मयूखजालवैजर्जरयन्तमिव महानि-
धानोद्धरणरसेन रसातलम्, तोयक्षालितशुचिना धौतपादुकायुगलेन हंस-
मिथुनेनेव भागीरथीतीर्थयात्रापरिचयागतेनामुच्यमानचरणाग्निकम्, शिख-
रनिष्पातकुञ्जकालायसकण्टकेन वैणवेन विशासिकादण्डेन सर्वविद्यामिद्विवि-
धविनायकापनयनाङ्गुक्षेनेव सततपार्श्ववर्तिना विशाजमानम्, अयहुभापि-
णम्, मन्दहासिनम्, सर्वोपकारिणम्, कुमारग्रहचारिणम्, अतितपस्विनम्,
महामनस्विनम्, कृशक्रोधम्, अकृशानुरोधम्, महावगरमिवादीनप्रकृतिशो-
मितम्, मेरमिव मल्पतरुपल्लवराशिसुकुमारच्छायम्, कैलासमिव पशुपनि-
चरणरजःपवित्रितशिरसम्, शिबलोकमिषं माहेश्वरगणानुयातम्, जलनिधि-
मिवानेकनदनदीसहस्रप्रक्षालितशरीरम्, जाह्नवीप्रवाहमिव बहुपुण्यतीर्थस्था-
नशुचिम्, धाम धर्मस्य, तीर्थं तप्यस्य, कोशं कुशलस्य, पत्तनं पूततायाः, शालां
शीलस्य, क्षेत्रं क्षमायाः, शालेयं शालीनतायाः, स्थानं स्थितेः, आधारं धृतेः,
आररं करणायाः, निवेतनं कौतुकस्य, आरामं रामणीयकस्य, प्रासादं प्रसादस्य,
अगारं गौरवस्य, समाजं सौजन्यस्य, सम्भवं सद्भावस्य, कालं कलेः, भगवन्तं
साक्षादिव विरूपाक्षं भैरवाचार्यं ददर्श भैरवाचार्यसु दूरादेव राजानं दृष्ट्वा
शशिनमिव जलनिधिश्चाल । प्रथमतोऽथितशिष्यलोकश्चोत्थाय प्रत्युज्जगाम

रमर्पितश्रीफलोपायनश्च जहुकर्णसमुद्गीर्यमाणगङ्गाप्रवाहह्लादगम्भीरया गिरा-
वस्तिशब्दमकरोत् ।

। नरपतिरपि प्रीतिविस्तार्यमाणधवलज्जा चक्षुषा प्रत्यर्पयन्निव बहुतराणि
पुण्डरीकवनानि, ललाटपट्टपर्यन्तेन चोदंशुना शिखामणिना महेश्वरप्रसादमिव
तृतीयनयनोद्गमेन प्रकाशयन्नावर्जितकर्णपल्लवपलायमानमधुकरः शिवसेवा-
समुन्मूलिताशेषपापेलवमुच्यमान इव, दूरावनतः प्रणाममभिनवं चकार ।
आचार्योऽपि—‘आगच्छ । अत्रोपविश’ इति शार्दूलचर्मोत्तमीयमदर्शयत् । उप-
दर्शितप्रथयस्तु राजा मत्तहंसकलगद्गदस्वरसुभगां मधुरसमयीं महानदीमिव
प्रवर्तयन्वाचं व्याजहार—‘भगवन्, नार्हसि मामन्यनृपस्खलितैः खलीक-
कुम् । अशेषराजकोपेक्षितायां हतलक्ष्म्याः खल्वयं शीलापराधो ब्रविणदौ-
शात्म्यं वा यदेवमाचरति मयि गुरः । अभूमिरयमुपचाराणाम् । अलमतिष-
घ्नया । दूरस्थितोऽपि मनोरथशिष्योऽयं जनो भवताम् । माननीयं च गुरु-
वल्लोख्यनमर्हति गुरोरासनम् । आसतां च भवन्त एवाहं’ इति व्याहृत्य
परिजनेनोपनीते वाससि निपसाद । भैरवाचार्योऽपि प्रीत्यानतिक्रमणीयं नृप-
जनमुवर्तमानः पूर्ववत्तदेव व्याप्राजिनमभजत ।

‘आसीने च सराजके परिजने शिष्यजने च समुचितमर्घ्यादिकं चक्रे ।
रुमेण च नृपमाधुर्यहृतान्तःकरणः क्षाधिकरनिकरविमला दशनदीधितिः
ःफुरन्तीः शिष्यभक्तीरिय साक्षाद्दर्शयन्नुवाच—‘तात, अतिनम्रतैव ते कथयति
गुणानां गौरवम् । सकलसम्पत्पासमसि । विभवानुरूपास्तु प्रतिपत्तयः ।
अन्मनः प्रभृत्यदत्तदृष्टिरसि स्वापतेयेषु । यतः सकलदोषकलापानलेन्धनैर्ध-
नैरविक्रीतं वचिच्छरीरकमसि । भैश्वरक्षिताः सन्ति प्राणाः । दुर्गृहीतानि
कतिचिद्विद्यन्ते विद्याक्षराणि । भगवच्छिवभट्टारकपादसेवया समुपार्जिता
क्रियस्तपि सन्निहिताः पुण्यकणिका । स्त्रीक्रियतां यदज्ञोपयोगार्हम् । प्रतनुगु-
णप्राद्याणि कुसुमानीव हि भवन्ति सतां मनांसि । अपि च । विद्वत्संमताः
श्रूयमाणा अपि सुखयन्ति साधवः शब्दा इव, सुधीरेऽपि हि मनसि
येशांसि कुर्वन्ति विवरं, विशतः कुतूहलस्य केनधवलैः स्वोतोमिरिवापहिय-
माणो गुणगणैरानीतोऽस्मि कल्याणिना’ इति ।

५ राजा तु तं प्रत्यवादीत्—‘भगवन्, अनुरक्तेष्वपि शरीरादिषु साधूनां
भ्यामिन एव प्रणयिनः । युष्मद्दर्शनादुपार्जितमेव चापरिमितं कुशलजातम् ।
अनेनैवागमनेन स्पृष्टणीयं पदमारोपितोऽस्मि गुरणा ।’ इति विविधामिश्र
वधामिश्रि स्थित्वा गृहमगात् ।

३ अन्यस्मिन्दिग्गजे भैरवाचार्योऽपि राजानं द्रष्टुं ययौ । तस्मै च राजा
सान्त पुरं सपरिजनं सकोपमात्मानं निवेदितवान् । स च विहस्योवाच—

१ ‘पापमलत्व०’ व. २ ‘समुपार्जिताः कियलोपि सन्निहिताः पुण्यकणिका.’ व

३ ‘सुखयन्ति’ इति नास्ति अ-क-पुन्ययोः. ४ ‘कृतमनेनैवानुगमनेन’ व.

‘तात, क विभवः, क च वयं घनवर्धिताः । धनोष्मणा म्हायसुलं लतेव
मनस्विता ।’ एधोतानामिवास्माकमियमपरोपतापिनी राजते तेजस्विता ।
भवादृशा एव भाजनं भूतेः’ इति स्थित्वा च कश्चित्कालं जगाम ।

परिब्राट् तेनैव क्रमेण पञ्च पञ्च राजतानि पुण्डरीकाण्युपायनीचकार ।
एकदा तु श्वेतकर्पटावृतं किमप्यादाय प्राविशत् । उपविश्य च पूर्ववत्स्थित्वा
मुहूर्तमब्रवीत्—‘महाभाग, भवन्तमाह भगवान्ययास्मच्छिष्यः पातालस्वा-
मिनामा प्राक्ष्णः । तेन प्रहाराक्षसहस्तावपहतो महासिरदृहासनामा । सोऽयं
भयजुजयोग्यो गृह्यताम्’ । इत्यभिधायापहतकर्पटावच्छादनात्परियारादाचकर्पं
क्षरद्गगनमिध पिण्डतां नीतम्, कालिन्दीप्रवाहमिव सन्निभतजलम्, नन्दक-
जिगीषया कृष्णकोपितं कालियमिव कृपाणतां गतम्, लोकविनाशाय प्रका-
शितधारासारं प्रलयकालमेघरण्डमिव नभस्तलात्पतितम्, दृश्यमानविकटद-
न्तमण्डलं हासमिव हिंसायाः, हरिबाहुदण्डमिव कृतदण्डमुद्रिग्रहम्, सकल-
भुवनजीविताप्रहरणक्षमेण कालकूटेनेव निर्मितम्, कृतान्तकोपानलतसेनेवा-
यसा घटितम्, अतितीक्ष्णतया पवनस्पर्शेनापि रूपेव क्षणन्तम्, मणिसभा-
कुट्टिमपत्तप्रतिबिम्बच्छन्ननात्मानमपि द्विधेव पाटयन्तम्, अरिशिरश्छेदलपैः
कचैरिव किरणैः करालितधारम्, मुहुर्मुहुस्तद्विदुन्मेपतरलैः प्रभाचक्रच्छुरितै-
र्जर्जरितातपम्, खण्डशश्चिन्दन्तमिव दिवसम्, कटाक्षमिव कालरात्रेः,
कर्णोत्पलमिव कालस्य, ओङ्कारमिव क्रायंस्य, अलङ्कारमहङ्कारस्य, कुलमित्रं
कोपस्य, देहं दर्पस्य, सुसहायं साहसस्य, अपत्यं मृत्योः, आगमनमार्गं
लक्ष्म्याः, निर्गमनमार्गं कीर्तेः, कृपाणम् ।

अवनिपतिस्तु सं गृहीत्वा करेणायुधप्रीत्या प्रतिमानिभेनालिङ्गक्षिव मुचिर
ददर्श । सन्निदेश च—‘वक्तव्यो भगवान्परद्रव्यग्रहणावज्ञादुर्विदग्धमपि
हि मे मनो युष्मद्विषये न दाक्येति यच्चनव्यतिक्रमव्यभिचारमाचरितुम्’
इति । परिब्राट् तु गृहीते तस्मिन्परितुष्टः ‘स्वस्ति भवते, साधयामः’
इत्युक्त्वा निरयासीत् । नृपश्च प्रकृत्वा धीररसानुरागी तेन कृपाणेनामन्यत
करतलवर्तिनीं मेदिनीम् ।

अथ ब्रजसु दिवसेष्वेकदा भैरवाचार्यो राजानमुपहरे सोपग्रहमवादीत्—
‘तात, स्वार्थालसाः परोपकारदक्षाश्च प्रकृतयो भवन्ति मध्यानाम् । भवा-
दृशा चार्थिदर्शनं महोत्सवः प्रणयनमाराधनमयग्रहणमुपकारः । भूमिरसि
सर्वलोकमनोरथानां येनाभिधीयसे । श्रूयताम् । भगवतो महाकालहृदय-
नाम्नो महामन्त्रस्य कृष्णस्वगम्बरानुलेपेनाकल्पेन कल्पकथितेन महाश्मशाने
जपकोट्या कृतपूर्वसेवोऽक्षि । तस्य चेतालसाधनावसाना सिद्धिः । असहा-
यैश्च सा दुरवापा । त्वं चालमसौ कर्मणे । त्वयि च गृहीतभरे भविष्यन्त्यपरे

सहायाख्यः । एकः स एवासाकं टीटिभनामा बालमित्रं मस्करी यो भव-
न्तमुपतिष्ठते । द्वितीयः ॥ पातालस्वामी । अपरो मच्छिष्य एव कर्णताल-
नामा द्राविडः । यदि साधु मन्यसे ततो नीयतामयं दिङ्नागहस्तदीर्घो
गृहीताट्टहासो निशामेकामेकदिक्षु खार्गलतां बाहुः' इति । कृतवचसि च
तस्मिन्नन्धकारं प्रविष्ट इव दृष्टप्रकाशः प्राप्नोपकारावकाशः प्रमुदितेनान्तरा-
त्मना नरेन्द्रः समभाषत—'भगवन्, परमनुगृहीतोऽस्म्यनेन शिष्यजनसामा-
न्येन निदेशेन कृतपरिग्रहमिवात्मानमवैमि' इति । मनन्द च तेन नरेन्द्र-
व्याहृतेन भैरवाचार्यः । चकार च सङ्केतम्—'अस्यामेवागामिन्यामसितपक्ष-
चतुर्दशीक्षपायामियत्यां चेलायाममुष्मिन्महाश्मशानसमीपभाजि शून्यायतने
शस्त्रद्वितीयेनायुष्मता द्रष्टव्या वयम्' इति । ✓

१ अधातिक्रान्तेष्वहःसु प्राप्तायां च तस्यामेव कृष्णचतुर्दश्यां शैवेन विधिना
दीक्षितः क्षितिपो नियमवानभूत् । कृताधिवारं च सम्पादितगन्धधूपमा-
स्यादिपूजं खड्गमट्टहासमकरोत् । ततः परिणते दियसे केनापि कर्मसाधनाय
कृतरुधिरबलिविधानास्त्रिव लोहितायमानासु दिक्षु, रुधिरबलिलम्पटासु च
वेतालजिह्वास्त्रिव लम्बमानासु च रविदीधितिषु, नरेन्द्रानुरागेण गृहीतापर-
दिशि स्वयमिव दिक्पालतां चिकीर्षन्ति सवितरि, यातुधानीदिवव वर्षमा-
नासु तरुछायासु, पातालतलवास्तिषु विप्राय दानवेदिवोत्तिष्ठत्सु तमोम-
ण्डलेषु, नभसि पुञ्जीभवति रौद्रं कर्म दिदृक्षमाण इव नक्षत्रगणे, विगा-
ढायां शर्वर्याम्, सुसज्जे निःशब्दस्तिमिते निशीथे, राजा सान्तःपुरं परिजनं
वञ्चयित्वा धामकरस्फुरत्सहर्दक्षिणकरेणोत्प्लातं खड्गमट्टहासमादाय, विसर्पता
च खड्गप्रभापटलेन नीलांशुकपटेनेव दर्शनभयादवगुण्ठितनिखिलगात्रपट्टि-
नादिष्टयाप्यनुगम्यमानो राजलक्ष्म्या, घृष्टः परिमललम्पमधुकरवेणिष्पाजेन
केशेदिवव कर्मसिद्धिमाकर्षन्नेकाकी नगराश्रितगात् । अगाच्च तमुद्देशम् ।

२ अथ प्रत्युज्जमुले त्रयो द्रौणिकृपकृतवर्मण इव सौप्तिके सप्तदाः, ज्ञाताः,
स्त्रिवणो गृहीतविकटवेशाः, कुसुमशेखरसञ्चारिभिः क्रियमाणमन्नशिखावध्वा
इव शुभ्रभिः पद्मचरैः, उष्णोष्पट्कौलुलाटमध्यधटितविकटस्वस्तिकाग्रन्धी-
महामुद्राबन्धानिव धारयन्तो भूर्धमिः, एकश्रवणविवरविततविमलदन्त-
पत्रप्रमालोकलेपधवलितकपोलैर्भुवैरापिवन्तं 'इव निशाचरापचयचिकीर्षयां
शर्वरमन्धकारम्, इतरकर्णवलम्बिनां रत्नकुण्डलानामच्छाद्यया रुचा गोरो-
चनयेव मन्त्ररिजस्रया समालम्बाः, स्वप्रतिविम्बगर्भाङ्गमस्तिद्वये दत्तपुरु-
षोपहारानिवोह्यस्यन्तो निशिताभिर्निशान्, निशिशोभुसन्तानसीमन्वितति-
मिरामामीयामीयदिग्भागसंरक्षणाय त्रिवेव त्रियामां पाटयन्तः, सार्धचन्द्रैः
कलधौतबुहुदाबलितरलतारागणैर्निशया इव परुषास्तिधारानिकृत्तैः खड्गै-
र्गृहीतैश्चर्मफलकैरकाण्डशर्वरीमपरां घटयन्तः, काञ्चनशृङ्खलाकलापनियमित-

निविडनिप्रवाणयः, बद्धासिधेनवः, ट्टीटिभकर्णतालपातालस्वामिनो निवेदि-
तवन्तश्चात्मानम् । अवनपतिस्तु—‘कोऽत्र कः’ इति त्रीनपृच्छत् । आचच-
क्षिरे च स्वं स्वं नाम त्रयोऽपि ते । तैरेव चानुगम्यमानो जगाम तां बलिदी-
पालोकजर्जरितगुगुलधूपधूमगृह्यमाणदिग्भागतया विक्षिप्यमाणरक्षासर्पपा-
धेदग्धान्धकारपलायमाननिशामिव, समुपकल्पितसर्वोपकरणां, निःशब्दां च
गम्भीरां च भीषणां च साधनभूमिम् ।

३) तस्यां च कुमुदभूलिधवलेन मस्मना लिखितस्य महतो मण्डलस्य मध्ये
स्थितः दीप्ततरतेजःप्रसरम्, पृथुपरिवेशपरिक्षिसमिव शरत्सवितारम्, मध्यमा-
नक्षीरोदावतवर्तिनमिव मन्दरम्, रक्तचन्दनानुलेपिनो रक्तस्त्रगम्बराभरणस्यो-
त्तानशयस्य शवस्योरस्युपविश्य जातजातयेदसि मुखकुहरे प्रारब्धाभिकार्यम्,
कृष्णाङ्गरागम्, कृष्णप्रतिसरम्, कृष्णवाससम्, कृष्णतिलाहुतिनिभेन विद्या-
धरत्वंतृष्ण्या मानुपनिर्माणकारणकालुष्यपरमाणूनिव क्षयमुपनयन्तम्,
आहुतिदानपर्यस्ताभिः प्रेतमुखस्पर्शदूषितं प्रक्षालयन्तमिवाशुशुक्षणिं करन-
प्रदीधितिभिः, धूमालोहितेन चक्षुषा क्षतजाहुतिमिव हुतभुजि पातयन्तम्,
ईषद्विद्युताधरपुटप्रकटितसितदशनशिखरेण दृश्यमानमूर्तमग्राक्षरपङ्क्तिनेव नृ-
खेन किमपि जपन्तम्, होमश्रमस्वेदसलिलप्रतिविम्बिताभिरासन्नदीपिका-
भिर्दहन्तमिव सिद्धये सर्वावयवान्, अंसावलम्बिना बहुगुणेन विद्याराजेनेव
ब्रह्मसूत्रेण परिगृहीतं भैरवाचार्यमपश्यत् । उपसृत्य चाकरोत्तमस्कारम् ।
अभिनन्दितश्च तेन स्वव्यापारमन्यतिष्ठत् ।

अत्रान्तरे पातालस्वामी पातक्रतवीमाशामङ्गीचकार । कर्णतालः कौबे-
रीम् । परिमाद प्राचेतसीम् । राजा तु त्रैशङ्क्येन ज्योतिपाङ्कितां ककुभमल-
ङ्कृतवान् ।

४) एवं चावस्थितेषु दिक्पालेषु दिक्पालभुजपञ्जरप्रविष्टे त्रिसन्धं कर्म साध-
यति भैरवं भैरवाचार्यैः तिष्ठिर कृतकोलाहलेषु निष्कलप्रयत्नेषु अत्यूहकारिषु
शास्त्रेषु कौणपेषु गल्लयधरात्रसमये मण्डलस्य नातिदवीयस्युत्तरेणाकस्मात्प्र-
लयमहाधराहदद्राविवरमिव दर्शयन्ती क्षितिरदीर्यत । सहसैव च तस्माद्विच-
रादाशाधारणोत्क्षिप्त इवालानलोहस्तम्भः, महावराहपीवरस्कन्धपीठो नरका-
सुर इव भुवो गर्भादुद्भूतः, बलिदानव इव मिच्चोत्थितः पातालम्, इन्द्र-
नीलप्रासाद इवोपरिज्वलितरत्नप्रदीपः, खिग्धनीलघननिविडकुटिलकुन्तलका-
न्तमौलिहृन्मीलन्मालतीमुण्डमालः, गद्गदतया स्वरस्य स्वभायपाटलतया च
चक्षुषः क्षीब इव यौवनमदेन, वल्गाद्वलदामकः, करसमुदमृदितया मृदा
दिङ्गागकुम्भाभावंसकूटैः पुनः पुनः परिषङ्कयन्, सान्द्रचन्दनकर्दमदत्तैरव्यव-
स्थास्थासुरैरतिसितजलधरशवलशारित इव शारदाकाशैकदेशः, केतकीगर्भ-
पद्मपाण्डुरस्य चण्डासवस्योपरि क्षामतरीकृतकुक्षिः, कक्ष्याबन्धं निष्कम्भम्

विलासविक्षिप्तेन धवलव्यायामफालीपटान्तेन धरणितलमेन धार्यमाण इव
 पृष्ठतः शेषेण, स्थिरस्थूलोरुदण्डः, भूमिभङ्गभयेनेव मन्यराणि स्थापयन्प-
 दानि, निर्भरगर्वगुरु कथमपि दौलमिव गात्रमुद्वहन्दर्पेण, मुहुर्मुहुररसि द्विगु-
 णिते दोष्णि घामे, तिर्यगुण्डिते च दक्षिणे जट्टाकाण्डे कुण्डलिते चण्डस्फोटन-
 दाङ्कारैः कर्मविप्रनिर्घातानि च पातयन्नेकेन्द्रियविकलमिव जीवलोकं कुर्वन्कुव-
 लयश्यामलः पुरय उज्जगाम । जगाद् च विहस्य नरसिंहनादनिर्घोषधोरया
 भारत्या—‘भो विद्याधरीध्रुवाकामुक किमयं विद्यालवावलेपः सहायमदो
 वा यदस्मै जनायात्रिधाय बलिं बालिश इव सिद्धिमभिलपसि । वा ते
 दुर्बुद्धिरियम् । एतावता कालेन क्षेप्राधिपतिरस्य । मत्ताक्षव लब्धव्यपदेशस्य
 देशस्य नागतत्वे धोत्रोपकण्ठं धीकण्ठनामा नागोऽहम् । अनिरुजति मयि
 का शक्तिप्रदगणस्यापि गन्तुं गगने । भूनायोऽप्ययमनायस्यस्यसी यस्यादक्षैः
 दौषापसदैरपकरणौक्रियते । सहस्येदानीं संहामुना दुर्नरेन्द्रेण दुर्नरेन्द्रदुर्न-
 यस्य फलम्’ इत्यभिधाय च निष्ठुरैः प्रफोष्टप्रहारैरपीनपि दीदिमप्रभृतीनामि-
 मुत्रं प्रधाप्रितान्मशरीरावरणरूपानानपातयत् ।

७ अथापूरांभिस्तेष्वव्यग्रादृशस्त्राणैरप्यमपंस्वेदपृष्ठलेनानेकममरपीतममितम-
 सिधारानलमिष यमद्भिरप्यपैरपि रोमाननिमेन मुक्तशरशतशस्यनिकरभर-
 त्पुमिवारमानं रणाय कुर्वन्निद्रुदृहासेनापि प्रतिनिमित्ततारागणेन स्पष्टस्प-
 धवलदन्तमालमवज्जया हसतेषु, कथ्यमानसत्त्वायष्टम्भः परिकरवन्धप्रिभ्रम-
 भमितकरनरकिरणचक्रवाटेन ध्वपगमनाशङ्कया नागदमनमम्रमण्डलचन्द्रेनेव
 रन्ध्रदृश दिशो, नरनायः सावज्जमवादीन्—‘भरे कारोदर काक, मयि
 स्थिते राजहंसे न जिह्रेपि बलिं याचिषुम् । व्यमीभिः किं वा परपभाषितैः ।
 शुजे पीयं नियमनि सताम्, न याचि । प्रतिपद्यन् शत्रुम् । अयं न भवति ।
 अगृहीतहेतिप्यनिश्चितो मे भुजः प्रहनुम्’ इति । नागस्तु—‘भनादततरमेहि ।
 किं शस्त्रेण । भुजाग्यामेव भनगमि भवतो दपंम्’ इत्यभिधायारणोदयामास ।
 मरपतिरपि निरायुधमायुधेन युधि लज्जमानो जेवमुत्सृज्य सचर्मफलकमदृ-
 हासमसिमर्षोरुक्रूरपरि यवन्ध बाहुयुद्धाय कथ्याम् । युयुधाने च निर्दया-
 स्फोटनस्पुटितभुजपरितीकरमिष्यमानां, गिलान्मग्भैरिव पनद्विषांद्दुदण्डः
 शन्दमपनिष कुर्वाणो भुवनं तौ । नधिराघ पातयामास भूतले भुजं
 भूरतिः । जग्राह च केशेषु । उद्यमान च निरदृष्टेत्तुमदृहागम् । अपश्यच्च
 र्धृशक्षमाग्नान्तरेणास्य यज्ञोपसीतम् । उपमंहनशस्त्रव्यापारधावादीन्—
 ‘दुर्बिनीत, मन्त्रि ते दुर्नपनिषांद्दयीजमिदम् । यतो विधत्तपयोपाचरति
 चापलानि’ हायुरावोगमयन् तम् । अनन्तरं च सहस्रैवानिवहन्ती उद्योष्यती

ददर्श शरदि विकसतां कमलवनानामिव च घ्राणावलेपिनमामोदमजिघ्रत् ।
प्रतिपत्तिं च नूपुरशब्दमशृणोत् । व्यापारयामास च शब्दानुसारेण दृष्टिम् ।

अथ करतलस्थितस्यादृष्टासस्य मध्ये तडितमिव नीलजलधरोदरे स्फुर-
न्तीम्, प्रभया पिबन्तीमिव श्रियामाम्, तामरसहस्ताम्, कोमलाङ्गुलिराग-
राजिजालकानि च चरणलभानि वेलाघालविद्रुमलतावनानीवाकर्पन्तीम्,
करपङ्कजसङ्कोचाशङ्कया शशाङ्कमण्डलमिव खण्डशः कृतं निर्मलचरणनखनि-
ग्रहनिभेन विभ्रतीम्, गुरुफावलम्बिनूपुरपुटतया स्थितनिविडकटकावलिवन्ध-
नादिव परिभ्रश्यागताम्, बहुविधकुसुमशकुनिशतशोभितास्पवनचलिततनु-
तरङ्गादतिस्वच्छादंशुकादुदधिसलिलादिवोत्तरन्तीम्, उदधिजन्मप्रेम्णा त्रिव-
लिच्छलेन त्रिपथगयेव परिप्लवकमध्याम्, अस्युन्नतस्तनमण्डलाम्, दृश्यमा-
नविद्वागाकुम्भामिव ककुभम्, मदैलप्रैरावतकरनीकरनिकरमिव शरत्तारागण-
तारं हारमुरसा दधानाम्, धवलचामरैरिव च मन्दमन्दनिःश्वासदोलायितै-
र्हार्दिकिणैरपधीज्यमानाम्, स्वभावलोहितेन मदान्धगन्धेभक्तुम्भास्फालनसं-
क्रान्तसिन्दूरेणैव करद्वयेन घोतमानाम्, हरशिखण्डेन्दुद्वितीयखण्डेनेष
कुण्डलीकृतेन ज्योत्स्नामुचे दन्तपत्रेण विभ्राजमानाम्, कौस्तुभगभस्मिस्तव-
केनेष च श्रवणलम्बेनाशोककिसलयेनालङ्कृताम्, महता मातङ्गमदमयेन
तिलकेनादृश्यच्छत्रच्छायामण्डलेनेवाविरहितशलाढाम्, आपादतलादासीम-
स्ताच्च चन्द्रातपध्वलेन चन्दनेनादिराजयशसेव धवलीकृताम्, धरणितलघु-
म्बिनीभिः कण्डकुसुममालाभिः सरिद्धिरिव सागराधिष्ठाभिर्धिष्ठिताम्,
मृणालकोमलैरवयवैः कमलसम्भवत्वमनक्षरमाचक्षाणां स्त्रियमपश्यत् । असं-
ध्रान्तश्च प्रपच्छ—‘भद्रे, कासि कस्यासि । किमर्थं वा वृत्तं पथमागतासि’
इति । सा तु स्त्रीजनविह्वेनावष्टम्भेनाभिभवन्तीवाभापत तम्—‘वीर,
विद्धि मां नारायणोरःस्थलीलीलाविहारहरिणीम्, पृथुभरतभगीरथादिराज-
वंशपताकाम्, सुभटभुजजयस्तम्भविलासशालभञ्जिकाम्, रणरधिरत्तरङ्गिणी-
तरङ्गक्रीडादोहददुर्ललितराजहंसीम्, सितनृपच्छत्रपुण्ड्रशिखण्डिनीम्, अति-
निक्षिप्तशस्त्रधारावनभ्रमणविभ्रमसिंहीम्, अस्तिधाराजलकमलिनीं श्रियम् ।
अपहृतासि तवामुना शौर्यरसेन । याचस्व । ददामि ते धरमभिलषि-
तम्’ इति ।

१. वीराणां त्वपुनरुक्ताः परोपकाराः । यतो राजा तां प्रणम्य स्वार्थविमुखो
मैरवाचार्यस्य सिद्धिं ययाचे । लक्ष्मीस्तु देवी प्रीततरहृदया विस्तीर्यमाणेन
चक्षुषा क्षीरोदेनेवोपरि पर्यस्तेनामिषिञ्चन्ती मूपालम् ‘एवमस्तु’ इत्यप्रवीत् ।
अवादीद्य पुनः—‘अनेन सत्त्वोत्कर्षेण भगवच्छिवमहारकमक्त्या चासाधार-

णया भवान्भुवि सूर्याचन्द्रमसोस्तृतीय इवाविच्छिन्नस्य प्रतिदिनमुपचीयमान-
नवृद्धेः शुचिसुभगसखत्यागधैर्यशौण्डिपुरुषप्रकाण्डप्रायस्य महतो राजवंशस्य
कर्ता भविष्यति । यस्मिन्नुत्पत्स्यते सर्वद्वीपानां भोक्ता हरिश्चन्द्र इव, हर्ष-
नामा चक्रवर्ती त्रिभुवनविजिगीषुर्द्वितीयो भान्धातेव यस्यायं करः स्वयमेव
कमलमपहाय ग्रहीष्यति चामरम्' इति वचसोऽन्ते तिरोचभूव ।

भूमिपालस्तु तदाकर्ण्य हृदयेनातिमात्तमप्रीयत । भैरवाचार्योऽपि तस्या
देव्यान्तेन वचसा कर्मणा च सम्यगुपपादितेन सद्य एव कुन्तली किरीटी
हारी केयूरी मेखली मुद्गरी खड्गी च, भूत्यावाप विद्याधरस्यम् । प्रोवाच
च—'राजन्, अदूरध्यापिनः फल्गुचेतसामलसानां मनोरथाः । सतां तु
भुवि विस्तारयत्यः स्वभाषेनैवोपकृतयः । स्वमेऽप्यसम्भावितां दातुमिमां
वक्षिणां क्षमः कोऽन्यो भवन्तमपहाय । सम्पत्कणिकामपि प्राप्य तुलेव
लघुमृदितिरत्नतिमायाति । स्वदीपैर्गुणैरपकरणौकृतस्य त्यक्त एव च हृद्यात्म-
लाभस्य निलेजतेयमस्य मूढहृदयस्य, यैदिच्छामि येन केनचित्कार्यलवोपपाद-
नोपयोगेन स्मरयितुमात्मानम्' इति । प्रत्युपकारदुष्यवेशास्तु भवन्ति
धीराणां हृदयावष्टम्भाः । यत्तन्न राजा 'भवत्सिद्धौव परिसमाप्तकृत्योऽस्मि ।
साधयतु मान्यो यथासमीहितं स्थानम्' इति प्रत्याचचक्षे ।

तथोक्तश्च भूभुजा जिगमिषुः सुदृढं समालिङ्ग्य दीदिभादीन्कुवलयवनेनै-
वावश्यायशीकरस्त्राविणा सास्त्रेण चक्षुषा धीक्षमाणः क्षितिपतिं पुनरुवाच—
'तात, प्रयीमि—यामीति न स्नेहसदृशम् । स्वदीयाः प्राणा इति पुनरुक्तम् ।
गृह्यतामिदं शरीरकमिति व्यतिरेकेणार्थकरणम् । तिलशः प्रीता वयमिति
नोपकारानुरूपम् । यान्धयोऽसीति दूरीकरणमिष । स्वयि स्थितं हृदयमित्य-
प्रत्यक्षम् । रद्विरहकारिणीं कारणेयं नः सिद्धिरित्यथदेयम् । निष्कारणस्वो-
पकार इत्यनुयादः । स्मर्तव्या वयमित्याज्ञा । सर्वथा कृतमालापेक्ष्यसज्जनक-
यास्तु चेतसि कर्तव्योऽयं स्वार्थनिष्ठो जनः' इत्यभिधाय येनच्छिन्नहारो-
दृष्टितमुक्ताफलनिष्कर्ताद्वितारामणं गगनतलमुत्पपात । ययौ च सीम-
न्तितग्रहमामः सिद्धयुचितं धाम । श्रीकण्ठोऽपि—'राजन्, पराक्रमधीतः
कर्तव्येषु नियोगेनानुग्राहो ग्राहितप्रिनयोऽयं जैनः' इत्यभिधाय राजानुमो-
दितस्तदेव भूयो भूमिवरं विवेश ।

नरपतिरनु क्षीणभूमिप्रायां क्षपायां, प्रवानुमारब्धे प्रशुष्यमानकमलिनी-
निःश्वाससुरभी यनदेवतापुचाशुकापहरणपरिहासस्वेदिनीय सावश्यायशी-

करे परिमलाकृतमधुकृति कुमुदनिद्रावाहिनि निशापरिणतिजडे तुषारलेशिनि
वनानिले, विरहविधुरचक्रवाकचक्रनिःशसितसन्तापितायामिवापरजलनिधिम-
घतरन्त्यां त्रियामायां, साक्षादागतलक्ष्मीविलोकनकुतूहलिनीपिव ससुन्मी-
लन्तीषु नलिनीषु, उज्जिद्रपक्षिणि क्षरति कुसुमविसरमिव तुहिनकणनिकरं
मृदुपवनलासितलते कानने, कमललक्ष्मीप्रबोधमङ्गलशङ्खेपिव रसस्खन्त-
बद्धध्वनन्मधुकरेषु मुकुलायमानेषु कुमुदेषु, उज्जिहानरविरयवाजिविसृष्टैः
प्रोथपयनैः प्रोत्सार्यमाणस्त्रिष्वधारण्यां ककुभि पुञ्जीभवन्तीषु इषामालता-
कलिकासु तारकासु, मन्दरशिखराश्रयिणि मन्दानिललुलितकल्पलतावनकुसु-
मधूलिविच्युरित इव धूसरीभवति सप्तपिम्पण्डले, सुरवारणाङ्कुश इव च्युते
गलति सारामये मृगे, प्रीनपि टीटिभादीन्गृहीत्वा नागयुद्धयतिकरमलीम-
सानि शुचिनि वनवापीयसि प्रक्षाल्याङ्गानि नगरं विवेश । अन्यस्मिन्नहनि
तेषामात्मशरीरानन्तरखानभोजनान्छादनादिना प्रीतिमकरोत् ।

कतिपयदिवसापगमे च परिघाट भूभुजा वार्यमाणोऽपि वनं ययौ ।
पातालस्वामिकर्णतालौ तु शौर्यानुरक्तौ तमेव सिधेवाते । सम्पादितमनोर-
धातिरिक्तविभवौ च सुभटमण्डलमध्ये निष्कृष्टमण्डलाग्रौ समरमुखेषु प्रथम-
मुपयुज्यमानौ कथान्तरेषु चान्तरान्तरा राज्ञा समादिष्टौ विचित्राणि भैरवा-
चार्यचरितानि शैशवट्टतान्तांश्च कथयन्तौ तेनैव सार्धं जराभाजगमतुरिति ।

इति श्रीवाणभट्टकृते हर्यचरिते राजवंशवर्णनं नाम

तृतीय उच्छ्वासः ।



१ 'तुषारलेशिनि' अ २ 'शरीरानन्तर खान' अ. ३ 'इति श्रीमहाकविचक्र-
वामणि-श्रीवाणभट्टविरचिते हर्यचरिते महाकाव्ये राजवंशवर्णनं नाम तृतीय उच्छ्वासः'
'सम्पूर्णः' अ.

चतुर्थ उच्छ्वासः ।

योगं स्वमेऽपि नेच्छन्ति कुर्वते न करग्रहम् ।

महान्तो नाममात्रेण भवन्ति पतयो मुयः ॥ १ ॥

सकलमहीमृत्कम्पकृदुत्पद्यत एक एव नृपवंशे ।

विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥ २ ॥

अथ तस्मात्पुष्पभूतेर्द्विजवरस्वेच्छागृहीतकोपो नामिषश्च इव पुण्डरीकेक्षणात्, लक्ष्मीपुरःसरो रत्नसञ्चय इव रत्नाकरात्, गुरुबुधकविकलापत्तेजस्विभू-
नन्दनप्रायो ग्रहगण इवोदयस्थानात्, महाभारवाहनयोग्यः सागर इव सग-
रप्रभावात्, हुजंयपलसनायो हरिवंश इव शूराज्जिर्जगाम राजवंशः । यस्मा-
दयिनपृथ्वीधमलाः प्रजासर्गा इव कृतमुत्पात्, प्रतापाकान्तभुवनाः किरणा
इव तेजोनिधेः, विग्रहव्याप्तदिशुखा गिरय इव भूभृत्प्रभवात्, धरणिधारण-
क्षमा दिग्गजा इव प्रक्षकरात्, उर्ध्वीन्पातुमुद्यता जलधरा इव घनागमात्,
इच्छाफलदायिनः कल्पतरव इव नन्दनात्, सर्वभूताश्रया विश्वरूपप्रकारा
इव श्रीधरावजायन्त राजानः ।

तेषु चैवमुपपद्यमानेषु क्रमेणोदपादि हूणैरहरिणकेसरी सिन्धुराजज्वरो
गुर्जरप्रजागरो गान्धाराधिपगन्धद्विपकूर्तेपाकलो लाटपाटवर्पाटज्वरो मालव-
लक्ष्मीलतापरशुः प्रतापशील इति प्रथितापरनामा प्रभाकरवर्धनो नाम
राजाधिराजः । यो राज्याद्विजग्रीन्यमिषिच्यमान एव मलानीय मुमोच
धनानि । यः परकीयेणापि कातरयहमेन शणमुखे सृणेनेव धृतेनालज्जत
जीवितेन । यः करधृतधौतासिप्रतिनिम्बितेनामनाप्यनूयत समितिषु सहा-
येन रिपूणां पुरः प्रधनेषु धनुषापि नमता । यो मानी मानसेनाधिपत ।
यश्चान्तर्गतपरिमितरिपुनात्यशङ्कुकीलितामिव निश्चलासुबाह राजलक्ष्मीम् ।
यश्च सर्वान् दिक्षु समीकृतसरित्तटाघटविटपाटवीतरर्गुणगुल्मवलमीकगिरिगह-
नैर्दण्डयात्रापथैः पृथुमिर्मृत्योपयोगाय व्यभजतेव वसुधां बहुधा । यं चाल-
ब्धपुद्गदोहदमात्मीयोऽपि सकलरिपुसंमुत्सारकः परकीय इव तताप प्रतापः ।
यस्य च यद्विमयो हृदयेषु जलमयो लोचनपुटेषु भारतमयो निःशसितेषु
क्षमामयोऽङ्गेषु आकाशमयः शून्यतायां पञ्चमहाभूतमयो मूर्ते इवादिश्यत
निहतप्रतिसामन्तान्तःपुरेषु प्रतापः । यस्य चासन्नेषु मृत्युरलेषु प्रतिविम्बितेव
तुल्यरूपा समलक्ष्यत लक्ष्मीः । तथा च यस्य प्रतापाम्बिना भूतिः शौर्यो-

१ 'पुष्पभूतेः' ब. २ 'कलागृत्' ब. ३ 'भूभृत्प्रवरात्' ब. ४ 'हून०' ब.

५ '०कृतहस्तिग्नरः पाकलो' ब. ६ 'पाटज्वरः' ब. ७ 'अन्तर्गतामपरि०' ब.

८ 'समीकृततटाघट' अ. ९ 'तरकण्टकतृण' ब. १० 'रिपुसमूहसमु०' ब.

पमणा सिद्धिरसिधाराजलेव वंशवृद्धिः शस्त्रव्रणमुखैः पुरुषकारोक्तिर्धनुर्गुण-
 क्रिणेन करगृहीतिरभवत् । यश्च वैरमुपायनं विग्रहमनुग्रहं समरागमं महो-
 रस्त्रं शत्रुं निषिद्धं नमरिबाहुल्यमभ्युदयमाहवाहानं वरप्रदानमवस्कन्दपातं
 दिष्टवृद्धिं शस्त्रप्रहारपतनं वसुधाराभमन्यत । यस्मिंश्च राजनि निरन्तरैर्यूपनि-
 करैरङ्कुरितमिव कृतयुगेन, दिशुस्त्रविसर्पिमिरध्वरधूमैः पलायितमिव कलिना,
 समुधैः सुरालयैरवतीर्णमिव स्वर्गेण, सुरालयशिखरोद्भूयमानैर्धवलध्वजैः
 पलनितमिव धर्मेण, बहिरुपरचितविकटसभासत्प्रपाप्राग्वंशमण्डपैः प्रसूतै-
 मिष ग्रामैः, काञ्चनमयसर्वांपकरणैर्विभवैर्विशोर्णमिव मेरुणा, द्विजदीयमानै-
 रर्थकलशैः फलितमिव भाग्यसम्पदा ।

तस्य च जन्मान्तरेऽपि सती पार्थवीव शङ्करस्य, गृहीतपरैर्हृदया लक्ष्मी-
 रिय लोकगुरोः, स्फुरत्तरलतारका रोहिणीव फलावतः, सर्वजनजननी शुद्धि-
 रिव प्रजापतेः, महाभूभृत्कुलोद्भूता गङ्गेव बाहिनीनायकस्य, मानसानुवर्तन-
 चतुरा हंसीव राजहंसस्य, सकललोकांचितचरणा सयीव धर्मस्य, दिवानिश-
 ममुक्तपार्श्वस्थितिररन्ध्रतीव महामुनेः, हंसमयीव गतिपु, परपुष्टमयीवाला-
 पेपु, चक्रनाकमयीव पतिप्रेमिणि, प्रावृष्णमयीव पयोधरोद्भूतौ, मदिरामयीव
 विलासेपु, निधिमयीवार्धसञ्चयेपु, वसुधारामयीव प्रसादेपु, कमलमयीव
 कौपसंग्रहेपु, कुसुममयीव फलदानेपु, संध्यामयीव धन्वादे, चन्द्रमयीव
 निरुत्तरादे, वर्षणमयीव प्रणिप्राणिग्रहणेपु, सामुद्रमयीव परचित्तज्ञानेपु, पर-
 माराममयीव व्याप्तिपु, स्मृतिमयीव पुण्यवृत्तिपु, मधुमयीव सम्भाषणेपु,
 अमृतमयीव वृष्यामु, वृष्टिमयीव भृत्येपु, निर्वृतिमयीव सप्तीपु, वेतसमयीव
 गुरूपु, गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीवस्य, आज्ञासि-
 द्धिरिव मरुतध्वजस्य, व्युत्थानवृद्धिरिव रूपस्य, दिष्टवृद्धिरिव रतेः, मनोरथ-
 मिद्धिरिव रामणीयकस्य, देवसम्पत्तिरिव लाघव्यस्य, वंशोत्पत्तिरिवानुरागस्य,
 वरप्राप्तिरियं कान्तेः, सर्गसमाप्तिरिव सौन्दर्यस्य, आयतिरिव यौवनस्य,
 अनभ्रवृष्टिरिव वैदग्ध्यस्य, अयज्ञः प्रमृष्टिरिव लक्ष्म्याः, मशः पुष्टिरिव चारितस्य,
 हृदयवृष्टिरिव धर्मस्य, सौभाग्येपरमाणुवृष्टिरिव प्रजापतेः, शमस्यापि शा-
 न्तिरिव, विनयस्यापि विनीतिरिव, आमिजास्यस्याप्यमिजातिरिव, संयमस्यापि
 संयतिरिव, धैर्यस्यापि दृष्टिरिव, मित्रमस्यापि विश्रान्तिरिव यशोमती नाम
 महादेवी प्राणानां प्रणयस्य विद्यमभस्य धर्मस्य मुखस्य च भूमिरभूत् । यस्य
 वक्षसि नररुजितो लक्ष्मीरिव ललास ।

निर्गन्त एव च स नृपतिरादित्यभक्तो यमूव । प्रतिदिनमुदये दिनकृतः
 स्नातः सितदुष्टलघादी धवलकर्पटप्रावृत्तशिराः प्राशुसः शिर्ता जानुभ्यां

१ '०धारारसमन्यत' अ-क. २ 'प्रसूतमिव' व. ३ 'गृहीतहृदया' व. ४ 'वरप्रा-
 तिरिव सौभाग्यस्य, उत्पत्तिभूमिरिव कान्तेः' व. ५ 'सौहार्दस्य भाग्यरूपप्रमाण' ॥

स्थित्वा कुङ्कुमपङ्कानुलिप्ते मण्डलके पवित्रपद्मरागपात्रीनिहितेन स्पृहदयेनेव सूर्यानुरक्तेन रक्तकमलपण्डेनैर्वा ददौ । अजपच जप्यं सुचरितः प्रत्युपसि मध्यन्दिने दिनान्ते चापत्यहेतोः प्राध्वं प्रयतेन मनसा जज्ञपूको मध्रमादि-
त्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां जनांसि । यतः रा राजा कदाचिद्दीप्तिमसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे सुप्ताप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिश्ये । परिणतप्रायायां तु श्यामायाम्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिमामाणे सीद-
त्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुसुदिनीप्रमोदजन्मनि शशधरस्वेद इव गल-
त्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु संक्रा-
न्तमदेव्यिष धूर्णमानेष्वन्तःपुरप्रक्षेपेषु, राजनि च विमलनखप्रतिविम्बिताभिः
संघातमानचरण इव तारकाभिर्विस्त्रब्धप्रसारितैर्दिग्गङ्गनानामिवापितैरङ्गैर्मधु-
सुगन्धिभिः स्वहस्तकमलतालवृन्तयात्तेरिव अस्मिन्मुखश्रिया धीज्यमाने
विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचग्रहलम्बितेन
प्रतिभाशशिपिम्बेन निराजिते स्वपति देवी यशोमती सहसैव 'आर्यपुत्र,
परिग्रायस्व परिग्रायस्व' इति भाषमाणा भूषणरयेण व्याहरन्तीव परिजनमु-
त्कम्पमानाङ्गयष्टिरदतिष्ठत् ।

अथ तेन सर्वस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परिग्रायस्वेति
ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रां सत्याज राजा । शिरोभागाच्च
कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधारेण धौतासिना
सीमन्तयन्त्रिय निशामन्तरालव्यवधायकमाकाशमिवोत्तरीयांशुकं विक्षिपन्वा-
मकरपल्लयेन करविक्षेपवेगगलितेन हृदयेनेव मयनिमित्तान्धेपिणा जमता
दिक्षु कनकवलयेन विराजमानः, सत्त्वावतारितवामचरणाक्रान्तिकम्पितप्रा-
सादः, पुर.पतितेनासिधारागोचरगतेन शशिमयूरखण्डेनेव खण्डितेन हारेण
राजमानः, लक्ष्मीचुम्बनलभ्रताम्बूलरसरञ्जिताभ्यामिव निद्रया कोपेन चाति-
लोहिताभ्यां लोचनाभ्यां पाटैलयन्पर्यन्तानाशानाम्, बद्धान्धकारया त्रिप-
ताकया भ्रुकुट्या पुनरिव त्रियामां परिवर्तयन् 'देवि, न भेतव्यम्, न भेत-
व्यम्' इत्यभिधानो वेगेनोत्पपात । सर्वासु च दिक्षु विक्षिप्तचक्षुर्यदा
नाद्राक्षीत्किञ्चिदपि तदा पप्रच्छ तां मयकारणम् ।

अथ गृहदेवतास्विव प्रधावितासु यामिकिनीषु, प्रबुद्धे च समीपशायिनि
परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सा समभाषत—'आर्यपुत्र,
जानामि स्वप्ने भगवतः सवितुर्मण्डलाजिर्गल द्वौ कुमारौ तेजोमयी बाला-
तपेनेव पूरयन्तौ दिग्भागां वैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्ड-

पमणा सिद्धिरसिधाराजलेन वंशवृद्धिः शस्त्रव्रणमुल्लैः पुरुषकारोक्तिर्धनुर्गुण-
क्रिणेन करगृहीतिरभवत् । यश्च वैरमुपायनं विग्रहमनुग्रहं समरागमं महो-
त्सवं शत्रुं निधिदर्शनमरियाहुल्यमभ्युदयमाहवाहानं घरप्रदानमवरकन्दपातं
दिष्टवृद्धिं शस्त्रप्रहारपतनं वसुधारोममन्वत । यस्मिंश्च राजनि निरन्तरैर्युधि-
कैरद्भुतमितिव कृतयुगेन, दिशुस्तविसर्पिमिरप्सरधूमैः पलायितमिव कलिना,
समुपैः सुरालयैरवतीर्णमिव स्वर्गेण, सुरालयशिखरोद्भूयमानैर्धवलध्वजैः
पलुपितमिव धर्मेण, बहिरपरचितविकटसभासतप्रपाप्राग्वन्तमण्डपैः प्रसूत-
मिव ग्रामैः, वाञ्छनमयसर्वोपकरणैर्विभवैर्विशीर्णमिव गेरणा, द्विजदीपमानै-
रर्धकलशैः फलितमिव भाग्यसम्पदा ।

तस्य च जन्मान्तरेऽपि सती पार्यन्तीय दाद्वरस्य, गृहीतपरैर्द्वया लक्ष्मी-
रिव श्लोकगुरोः, स्फुरत्परलतारका रोहिणीय फलायनः, सर्वजनजननी बुद्धि-
रिव प्रजापतेः, महाभूभृत्पुलोहता गङ्गेव बाहिनीनायकस्य, मानसानुपतन-
चतुरा हंसीय राजहंसस्य, सरललोकाद्वितचरणा सयीय धर्मस्य, त्रिपानिश-
समुक्तार्धस्थितिरन्धर्नीय महामुनेः, हंसमयीय गनिपु, परपुष्टमयीपाला-
येपु, चक्रदाकमयीय परिप्रेग्नि, प्राट्टमयीय पयोधरोन्नती, मदिरामयीय
तिलातोपु, निधिमयीशार्धमञ्जवेपु, वसुधारामयीय प्रसादेपु, वमलमयीय
वोपमंभदेपु, पुमुममयीय फलदानेपु, संप्यामयीय वनारये, चन्द्रमयीय
निरुमावे, दर्पणमयीय प्रतिप्राणिग्रहणेपु, मासुद्रमयीय परपित्तजानेपु, पर-
मात्ममयीय व्यासिपु, स्मृतिमयीय पुण्यवृत्तिपु, मधुमयीय मन्मापणेपु,
अमृतमयीय सृष्ट्यासु, सृष्टिमयीय भृत्येपु, निर्गुणमयीय सतीपु, चेतसमयीय
गुह्यपु, गोप्रवृद्धिरिव शिखासानाम्, प्रायभित्तबुद्धिरिव स्तीत्यस्य, आशुति-
द्विरिव मकरपञ्जस्य, व्युत्थामबुद्धिरिव रूप्य, दिष्टवृद्धिरिव रणेः, मनोरथ-
मिद्विरिव रागातीतवज्र, दैवमन्त्रतिग्नि आरण्यस्य, वंशोत्पत्तिरिषानुरागस्य,
परमातिरिप्य कान्तेः, सर्वगमातिरिव सौन्दर्यस्य, आयनिरिव योगनस्य,
अनभ्रवृष्टिरिव वैदग्ध्यस्य, अवज्रप्रवृष्टिरिव अश्वत्थः, वज्रपुष्टिरिव पारिमस्य,
हृदयपुष्टिरिव धर्मस्य, सौभाग्यैररमाणुवृष्टिरिव प्रजापतेः, तमस्यापि शा-
न्तिरिव, विजयस्यापि विनीतिरिव, आभिजात्यस्याप्यभिजातिरिव, संप्रमस्यापि
संप्रतिरिव, धर्मस्यापि धर्मरिव, विघ्नमस्यापि विघ्नमतिरिव यशोमती नाम
महादेवी प्राजापतिं प्रणम्य शिरसमस्य धर्मस्य मुखस्य च भूमिरभूत् । तस्य
पश्चान्निरकृतिनो लक्ष्मीरिव ललात् ।

मियोगं यच्च च न भूतिरादित्यमनो यमूय । प्रतिदिनमुद्ये दिनवृत्तः
आशुः निगबुद्धिर्वाही धवलयकपटप्रायुर्नगिताः प्राणुगः शिर्षा जानुभ्यां

स्थित्वा कुङ्कुमपद्मानुलिप्ते मण्डलके पवित्रपद्मरागपात्रीनिहितेन सहृदयेनेव सूर्यानुरक्तेन रक्तकमलपण्डेर्नाचां ददौ । अजपच जप्यं सुचरितः प्रत्युपसि मध्यन्दिने दिनान्ते चापत्यरेतोः प्राध्वं प्रयतेन मनसा जज्ञपूको मन्त्रमादि-
स्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां मनांसि । यतः रा राजा कदाचिद्दीप्पसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे सुत्वाप । पार्श्वे चास्य द्वितीयक्षयने देवी यशोमती निश्चये । परिणतप्रायायां तु श्यामायाम्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिपमाणे सीद्-
त्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्वेद इव गल-
त्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु संक्रा-
न्तमदेष्टिव धूर्णमानेष्वन्तःपुरप्रदीपेषु, राजनि य विमलनयप्रतिविम्बितामिः
संवाह्यमानधरण इव तारकाभिर्विचित्रप्रसारितैर्दिग्गजनानामिवापितैरङ्गैर्मधु-
सुगन्धिभिः सहृदयकमलतालवृन्तपातैरिव अस्तितैर्मुखश्रिया धीप्यमाने
विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचमहलम्बितेन
प्रतिमाशशिथिलेन विराजिते स्वपति देवी यशोमती सहसैव 'आर्यपुत्र,
परित्रायस्व परित्रायस्व' इति भाषमाणा भूषणरयेण व्याहरन्तीय परिजनमु-
त्कम्पमानाङ्गयष्टिरदतिष्ठत् ।

* अथ तेन सर्वस्यामपि पृथिव्यामधुतपूर्वेण किमुत देवीमुखे परित्रायस्वेति
ध्वनिना दग्ध इव ध्रुवणवोरेकपद एव निद्रां तस्याज राजा । शिरोभागाच्च
कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधरेण धौतासिगा
सीमन्तयक्षिव निशामन्तरालव्यवधायकभाकाशमिवोत्तरीयांशुकं शिक्षिपन्था-
मकरपल्लवेन करविक्षेपवेगगलितेन हृदयेनेव भयनिमित्तान्धेपिणा भ्रमता
दिधु फनकवलयेन विराजमानः, सत्वरारवतारितवामचरणास्त्रान्तिकम्पितप्रा-
सादः, पुरःपतितेनासिधारागोचरगतेन शशिमयूखखण्डेनेव खण्डितेन हारेण
राजमानः, लक्ष्मीचुम्बनलप्रताम्बूलसरजिताभ्यामिव निद्रया कोपेन चाति-
लोहिताभ्यां शोचनाभ्यां यत्तैर्लभ्यन्त्यन्तानाशानम्, बद्धान्धकारया त्रिप-
ताक्या ध्रुवुट्या पुनरिव त्रियामां पतिवर्तयन् 'देवि, न भेतव्यम्, न भेत-
व्यम्' इत्यभिदधानो वेगेनोत्पपातः । सर्वांस्तु च दिधु विशिष्टचक्षुर्यदा
नाद्राक्षीद्विद्विदपि तदा पप्रच्छ तां भयकान्तम् ।

अथ गृहदेवतास्त्रिव प्रधामितासु यामिकिनीषु, प्रसुप्ते च समीपशायिनि
परिजने, दान्ते च हृदयोत्कम्पकारिणि साध्वसे सा समभाषत—'आर्यपुत्र,
जानामि स्वप्ने भगवतः सवितुर्मण्डलाच्चिराय द्वौ कुमारौ तेजोमयौ चाला-
तपेनेव पूरयन्तौ दिग्भागान् धैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्ड-

लिनौ अद्भुतानौ कवचिनौ गृहीतशखौ इन्द्रगोपकरुचा रुधिरैण स्यातौ उन्मुखेनोत्तमाङ्गघटमानाञ्जलिना जगता निखिलेन प्रणम्यमानौ कन्ययैकया च चन्द्रमूर्त्यैव सुपुष्परश्मिनिर्गतयानुगम्यमानौ क्षितितलमवतीर्णौ । तौ च मे विलपन्त्याः शखेणोदरं विदार्य प्रवेष्टुमारब्धौ । प्रतिबुद्धाक्षि चार्यपुत्रं विक्रोशयन्ती वेपमानहृदया' इति ।

एतस्मिन्नेव च कालक्रमे राजलक्ष्म्याः प्रथमाहापः प्रथयन्निव स्वप्नफलमुपतोरणं रराण प्रभातशङ्कः । भाविनी भूतिमिवामिदधाना दध्वनुरमन्दं तुन्दुभयः । अकाण कोणाहंसानम्वादिव प्रत्यूपनान्दी । जय जयेति प्रयोधमञ्जलापठकानामुच्चैर्वाचोऽश्रूयन्त । पुरं पश्च बल्लभतुरङ्गमन्दुरामन्दिरे मन्दमन्दं सुसोस्थितः ससीनां कृतमधुरद्वेषारवाणां पुरश्च्योतत्तुपारसलिलशीकरं किरन्मरकतहरितं थवसं वक्त्रापरवक्त्रे पपाठ—

‘निधिस्रविकारेण सन्मणिः स्फुरता धाज्ञा ।

शुभागमो निमित्तेन स्पष्टमारयायते लोके ॥ ३ ॥

अरण इव पुरःसरो रविं पवन इवातिजवो जलागमम् ।

शुभमशुभमथापि धा नृणां कथयति पूर्वनिर्द्देशनोदयः ॥ ४ ॥’

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्तःकरणेन तामपादीत्—‘देहि, सुवोऽयसरे विपीदसि । समृद्धास्ते गुरजनाक्षिपः पूर्णा नो मनोरथाः परिगृहीतासि हुलदेवताभिः प्रसन्नस्ते भगवांशुमाली नचिरेणैवातिगुणयदपत्यप्रयत्नाभेनानन्दयिष्यति भवतीम्’ इति । अवतीर्य च यथाक्रियमाणाः क्रियाश्रवार । यशोमत्यपि हुतोप तेन पत्युर्भाषितेन ।

ततः समतिक्रान्ते कस्मिंश्चित्कालांशे देव्यां च यशोमत्यां देव्यो राज्यवर्धनः प्रथममेव सम्बभूव गर्भे । गर्भस्थितस्यैव यस्य यशस्यैव पाण्डुतामादत्त जननी । गुणगौरवकृष्णस्तेव गाग्रमुद्गोष्ठं न शशाक । कान्तिविसरामृत्तरसनृक्षेवाहारं प्रति पराश्रुसीवभूव । ज्ञानैः शनैरपचीयमानगर्भभरालसा च गुरभिर्वारितापि वन्दनाय कथमपि सखीभिर्हस्तायलम्बेनानीयत । विश्राम्यन्ती सालभजिकेव समीपगतसम्भ्रमितिप्यलक्ष्यत । कमललोभनिलीनैरलिभिरिव वृतायुद्धर्तुं नाशकचरणौ सखीलोमेन च चरणनयमयूरलम्बैर्भयनहंसैरिव सन्नार्यमाणा मन्दमन्दं यन्त्राम । मणिमितिपातिनीषु प्रतिमास्वपि हृन्नावलम्बनलोमेन प्रसारयामास करकमलम्, त्रिमुत सखीषु । माणिक्यस्तम्भदाधितीरप्यालम्बितुमाचक्राह, किं पुनर्भवनलताः । समादेष्टुमप्यसमर्थासीद्गृहकार्याणि कैव कथा कर्तुम् । आसां नूपुरभारखेदितं चरणयुगलं मनसापि नोदसहत सौधमारोदुम् । अह्नाप्यपि नाशक्रोद्धारयितुं दूरे भूप-

णानि । चिन्तयित्वापि श्रीढापर्वताधिरोहणमुत्कम्पितस्तनी तस्तान । प्रत्यु-
त्धानेपूभयजानुशिरसरविनिहितकरकिसलयापि गर्वादिव गर्भेणाधार्यत ।
दिवसं चाधोमुखी स्तनपृष्ठसंक्रान्तेनापत्यदर्शनौत्सुक्यादन्तःप्रविष्टेनेव मुख-
कमलेनैव प्रीयमाणा ददर्श गर्भम् । उदरे तनयेन हृदये च भर्त्रा तिष्ठता
द्विगुणितामिव लक्ष्मीमुवाह । सख्युत्सङ्गमुक्तशरीरा च शरीरपरिचारिकाणा-
मङ्केषु सपत्नीनां तु शिरःसु पादौ चकार । अवतीर्णे च दशमे मासि सर्वो-
र्धभृत्पक्षपाताय चक्षुपरमाणुभिरिव निर्मितम्, त्रिभुवनभारधारणसमर्थं
शेषफणामण्डलोपकरणैरिव कल्पितम्, सकलभूभृत्कम्पकारिणं दिग्गजावय-
वैरिव विहितमसूत देवं राज्यवर्धनम् । यस्मिञ्जाते जातप्रमोदा नृत्यमय
इयाजायन्त प्रजाः । पूरितासंख्यशङ्खशब्दमुखरं प्रहतपटहशतपटुरवं गम्भी-
रभेरीनिनादनिर्भरभरितभुवनं प्रमोदोन्मत्तमर्त्यलोकमनोहरं मासमेकं दिवस-
मिव महोरसवमकरोक्षरपतिः ।

अधान्यस्मिन्नतिक्रान्ते कस्मिंश्चित्काले कन्दलिनि कुङ्कुलितकदम्बतरो
रुढतोकमगृणस्तग्ने स्तम्भिततामरसे विकसितचातकचेतसि भूकमानसौकसि
नभसि मासि देव्या देवक्या इव चक्रपाणिर्यशोमत्या हृदये गर्भे च सममेव
सम्प्रभूय हर्षः । शनैः शनैश्चास्याः सर्वप्रजापुण्यैरिव परिगृहीता भूयोऽप्या-
पाण्डुतामङ्गयटिर्जगाम । गर्भारम्भेण श्यामायमानचारुचूचुकूलिकौ चक्र-
वर्तिनः पातुं मुद्रिताविव पयोधरकलशौ बभौ । स्तन्यार्थमानननिहिता
दुग्धनदीव दीर्घस्निग्धधवला माधुर्यमधत्त इष्टिः । सकलमङ्गलगणाभिष्टितगा-
ग्रगरिण्येव गतिरमन्दायत । मन्दं मन्दं सञ्चरन्त्या निर्मलमणिकुट्टिमनिमग्न-
प्रतिबिम्बनिभेन गृहीतपादपल्लवा पूर्वसेवामिशारेभे पृथिव्यस्याः । दिवसम-
धिशयानायाः शयनीयमपाधवपत्रभङ्गपुत्रिकाप्रतिमा विमलकपोलोदरगता
प्रसवसमयं प्रतिपालयन्ती लक्ष्मीरिवालक्ष्यत । क्षपासु सौधशिखराग्रगताया
गर्भाङ्गाधमुक्तांशुके स्तनमण्डले संक्रान्तमुद्रुपतिमण्डलमुपरि गर्भस्य श्वेता-
तपत्रमिव केनापि धार्यमाणमदृश्यत । सुप्ताया यासभवने चित्रनिमित्तिचामरप्रा-
हिण्योऽपि चामराणि चालयाञ्चक्रुः । स्वप्नेषु करविष्टकमलिनीपलाशपुटसलि-
लैश्चतुर्भिरपि दिक्कारिमिरक्रियतामिपेकः । प्रतिबुध्यमानायाश्च चन्द्रशालिकासा-
लभञ्जिकापरिजनोऽपि जयशब्दमसकृदजनयत् । परिजनाह्वानेष्वादित्यश-
रीरा वाचो निश्चरः । फ्रीडायामपि नासहताज्ञाभङ्गम् । अपि च चतुर्णामपि
महार्णवानामेकीकृतेनाम्भसा स्नातुं वाञ्छा बभूव । वेलावनलतागृहोदरपु-
लिनपरिसरेषु पर्यटितुं हृदयममिललाप । आत्ययिकेष्वपि कार्येषु सविभ्रमं
भ्रूलता चचाल । सन्निहितेष्वपि मणिदर्पणेषु मुखमुत्खाते स्वप्नपटे वीक्षितुं
व्यसनमासीत् । उत्सारितवीणाः स्त्रीजनविरद्धा धनुर्ध्वनयः श्रुतावसुखा-

१ 'रुढ' इत्येतत्रास्ति अ-क-पुस्तकयोः. २ एतत्रास्ति अ-क-पुस्तकयोः.
३ 'मुद्रिताविव शत्रुना' व. ४ 'बमारोरसलेन' व.

यन्त । पञ्जरकेसरिषु चञ्चुररमत । मुख्यणामेष्वपि स्रग्भितमिव शिरः कथ
मपि ननाम । सख्यश्चास्याः प्रमोदविस्फारितैर्लोचनपुटैरासन्नप्रसवमहोत्सव
धियेव धवलपल्लवो भवनं विकचकुमुदकमलकुचलयपलाशवृष्टिमयं रक्षाय
लिविधिमिवानवरतं विदधाना दिक्षु क्षणमपि न मुमुचुः पार्श्वम् । आत्मो
चितस्थाननिपण्णाश्च महान्तो विविधौषधिधरा मिषजो मूधरा इव भुवं
धृतिं चक्रुः । पयोनिधीनां हृदयानीव लक्ष्म्या सहागतानि ग्रीवासूत्रप्रन्धि
प्रदानरसान्यवप्यन्त ।

ततश्च प्राप्ते उपेष्टामूर्लीये मामि बहुलासु बहुलपक्षद्वादश्यां व्यतीतं
प्रक्षोभसमये समाररक्षति क्षपायौवने सहस्रवान्तःपुरे समुद्रपादि कोलाहल
खोजनस्य । निर्गत्य ■ समंभ्रमं यशोमत्याः स्वयमेव हृदयनिर्विशेषा धाम्या
मुक्ता मुपाध्रेनि नाशा राज्ञः पादयोर्निपत्य 'देव, दिष्टया वर्धसे द्वितीयमुत्त-
जन्मना' इति व्याहरन्ती पूर्णपात्रं जहार ।

अस्मिन्नेव च काले राज्ञः परमसंमतः सततः संपादितातीन्द्रियादेशो
दशितप्रभायः सद्बलितैर्ज्योतिषि सर्वासां महमंहितानां पाररथा सफल-
गणवमप्ये महितो हितश्च त्रिकालज्ञानमाग्नोजकस्तारको नाम गणकः समु-
पगृह्य विज्ञापितवान्—'देव, धूर्यताम् । मान्धाता त्रिलोकविधे व्यनीपाता-
दिमर्षदोषामिषहरहितोऽहनि सर्वपूषम्यानस्थितेष्वेवं प्रहेष्यीदति लोभे मेजे
जन्म । भर्ताकृतोऽस्मिन्नन्तराले पुनरेवंविधे योगे चक्रवर्तिजनने नाजनि
जगति बधिदपरः । सप्तानां चक्रवर्तिनामप्रणीश्रम्यर्गिपिद्वानां महारत्नानां
च भाजनं सप्तानां सागराणां पालयिता सप्ततन्त्रां सर्वेषां प्रवर्णयिता
सप्तमहिसमः मुनोऽयं देवस्य जातः' इति ।

अग्रान्तरे स्वयमेवानाप्माता अपि तारमधुरं सद्वा विरेसुः । अताडितो-
ऽपि धुम्रितगलनिषिञ्जलजनिर्पीरं जगुर्भामिवेकदुन्दुभिः । अनाहताम्यपि
सद्गन्तृर्वागि रेणुः । सर्वभुषणाभयपोषणापटह इव दिगन्तरेषु यन्नाम तूर्य-
प्रतिशब्दः । विपुलकेसरमटाश्च ताटोपगृहीतहरितनूर्यापलवकवलयप्रमाणैर्मुत्त-
पुटैः समद्वेपन्त दृष्टा चात्रिनः । सलीलमुक्षितदंष्ट्रपटुर्नृत्यन्त इव व्यपन-
शुभगं जगत्तुंगजाः । यथा चापिराक्षत्रायुधमुत्पृजन्त्या लक्ष्म्या निःश्राव्य इव
गुरामोदमुरमिर्दिग्धामिषः । यज्वनां मन्दिरेषु प्रवृक्षिणमिराकृत्वापकथितव-
स्थानागमाः प्रजगन्मुरनिग्धना वेगानवद्वयः । सुवमन्तासतनीयभृत्पलावध-
धम्पुर्कलशीकोशाः समुद्रगुर्महानिषयः । महतमद्वलतूर्यप्रतिनाम्नमेन दिक्षु
दिरगाभैरपि प्रमोददक्षिणेषु दिष्टद्विद्वन्द्वतः । तत्क्षण एव च द्रुष्टपातमो
महमुष्णः कृतपुगप्रजारतव इव प्रजाहृदये समुपतस्थिरे द्विजातयः । साक्षा-
दग्रे इव शान्त्युदककलहमन्मथ्या पुरः पुरोधाः । पुराणम्यः न्यितय द्वापारय-

न्तागता बान्धववृद्धाः । प्रलम्बश्मश्रुजालजटिलाननानि बहलमलपङ्ककलङ्क-
कालकायानि नश्यतः कलिकालस्य बान्धवकुलानीवाकुलान्वधावन्त मुक्तानि
वन्धनवृन्दानि । तत्कालापक्रान्तसाधर्मस्य शिविरश्रेण्य इवालक्ष्यन्त लोक-
विलुण्ठिता विपणिवीथ्यः । विलसदुन्मुपवामनकवधिरवृन्दवेष्टिताः साक्षाज्जा-
तमातृदेवता इय बहुवालकव्याकुला ननृतुर्बुद्धधाव्यः । प्रावर्तत च विगतरा-
जकुलस्थितिरधःकृतप्रतीहाराकृतिरपनीतवेत्रिवेत्रो निर्दोषान्तःपुरप्रवेशः सम-
स्वामिपरिजनो निर्विदोषबालवृद्धः समानशिष्टाशिष्टजनो दुर्ज्ञेयमत्तामत्तप्रवि-
भागस्तुल्यकुलयुवतिवेद्यालापविलासः प्रनृत्तसकलकटकलोकः पुत्रजन्मो-
त्सवो महान् ।

अपरेधुरारभ्य सर्वाभ्यो दिग्भ्यः स्त्रीराज्यानीवावर्जितानि, असुरविवरा-
णीयापावृतानि, नारायणावरोधानीव प्रचलितानि, अप्सरसामिव महीभव-
तीर्णानि कुलानि, परिजनेन पृथुकरण्डपरिगृहीताः स्त्रीनीयचूर्णावकीर्णकुसु-
माः सुमनःस्रजः, स्फटिकशिलाशकलशुक्लकर्पूरस्रण्डपूरिताः पाप्रीः, कुङ्कुमा-
धिवासभाञ्जि भाजनानि च मणिप्रयानि, सहकारतैलतिम्यत्तनुजदिरकेसर-
जालजटिलानि चन्दनधवलपूगफलफालीदन्तुरदन्तशफरकाणि, गुञ्जन्मधुक-
रकुलपीयमानपारिजातपरिमलानि पाटलकानि च सिन्दूरपात्राणि च पिष्टा-
तकपात्राणि च बाललतालम्बमानवीटिकावीटकांश्च ताम्बूलवृश्कान्ध्रभ्राणे-
नोत्तुगम्यमानानि चरैर्णनिकुट्टनरणितमणिनूपुरमुखरितदिङ्मुक्तानि नृत्यन्ति
राजकुलमागच्छन्ति समन्तात्सामन्तान्तःपुरसहस्राण्यदृश्यन्त ।

शनैः शनैर्ग्येजृम्भत च क्वचिन्नृत्तानुचितचिरन्तनशालीनकुलपुत्रकलोक-
लास्यप्रथितपार्थिवानुरागः क्वचिदन्तःस्मितक्षितिपालापेक्षितक्षीयक्षुद्रदासीस-
माकृष्यमाणराजवल्लभः क्वचिन्मत्तकटककुट्टनीकण्ठलम्पटवृद्धार्पसामन्तनृत्तनि-
र्भरहसितनरपतिः क्वचिक्षितिपाक्षिसंज्ञादिष्टदुष्टदासेरकगीतसूच्यमानसचिव-
चौरैरतप्रपन्नः क्वचिन्मदोत्कटकट्टहारिकापरिष्वज्यमानजरत्नप्रजितजनितजन-
हासः क्वचिदन्योन्यनिर्भरस्पर्धोदुरविटचेटकैरब्धावाव्यवधनयुद्धः क्वचिन्नृपा-
थलाथलाकारनर्त्यमाननृत्यानमिज्ञान्तःपुरपालभावितभुजिष्यः, सपर्वत इव
कुसुमराशिमिः, सधारागृह इव सौधुप्रपाभिः, सनन्दनवन इव पारिजात-
कामोदः, सतीहार इव कर्पूररेणुभिः, साट्टहास इव पटहरवैः, सामृतमथन
इव कलकलैः, सावर्त इव शसकमण्डलैः, सरोमाश्च इव भूषणमणिकिरणैः,
सपट्टवन्ध इव चन्दनललाटिकाभिः, सप्रसव इव प्रतिशब्दकैः, सप्ररोह इव
प्रसाददानैरुसवामोदः ।

१ 'पाटलानि पोटलकानि च सिन्दूर०' अ; 'पाटलानि पाटलकानि च' क.

२ 'चरणानि कुट्टन० अ. ३ 'चेटकपेटकारण्य' ब.

वर्षमवतरति च राज्यवर्धने देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव
वसुधां देवीं राज्यश्रियम् ।

पूर्णेणु च प्रसवदिवसेषु दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरस्वती, हंसमधु-
रस्वरां शरदमिव प्रावृद्ध, कुसुमसुकुमारावयवां वनराशिर्गन्धमधुश्रीः,
महाकनकावदातां वसुधारामिव सौः, प्रभावपिणीं रत्नजातिमिव वेला, सक-
लजननयनानन्दकारिणीं चन्द्रलेखामिव प्रतिपत्, सहस्रनेत्रदर्शनयोग्यां
जयन्तीमिव शची, सर्वभूतदम्भार्थितां गौरीमिव मेना, प्रसूतवती तुष्टितरम् ।
यया ह्ययोः सुतयोरपरि स्तनयोरिवैकावलीलतया नितरामराजत ।

अस्मिन्नेव तु काले देव्या यशोमत्या भ्राता सुतमष्टवर्षदेशोयमुद्धूयमान-
वृट्टिलकाकपक्षकशिखण्डं खण्डपरशुहुङ्काराग्निधूमलेखानुषद्वमूर्धानं मकरध्व-
जमिव पुनर्जातम्, एकेनेन्द्रनीलकुण्डलांशुश्यामलितेन शरीरार्धेनेतरेण च
त्रिकण्टकमुक्ताफलालोकधवलितेन सम्पृक्कायसारमिव हरिहरयोर्दर्शयन्तम्,
पीनप्रकोष्ठप्रतिष्ठितपुष्पलोहवलयं परशुराममिव क्षत्रक्षपणक्षीणपरशुपाशचि-
ह्नितं बालतां गतम्, कण्ठसूत्रप्रथितभङ्गुरप्रवालाङ्कुरं हिरण्यकशिपुमिथोरःका-
ठिन्यखण्डितनरसिंहनखरक्षण्डं गृहीतजन्मान्तरम्, शैशवेऽपि सावष्टमं धीज-
मिव धीर्यद्रुमस्य भण्डिनामानमनुधरं कुमारयोरर्पितवान् ।

अवतिपतेस्तु तस्योपरि पुत्रयोस्तृतीयस्य नेत्रयोरिवेश्वरस्य तुरयं दर्शनमा-
सीत् । राजपुत्रावपि सकलजीवलोकद्वयानन्ददायिनौ तेन प्रकृतिवक्षिणेन
मधुमाधवाविव मलयमारतेनोपेतौ नितरां रेजतुः । क्रमेण चापरेणेव भ्रात्रा
प्रजानन्देन सह वर्धमानौ यौवनमवतरतुः स्थिरोरस्तम्भौ च पृथुप्रकोष्ठौ
दीर्घभुजागलौ मिन्दोरःकपाटौ प्रांशुसालामिरामौ महानगरसंनिवेशाविधौ
सर्वलोकाश्रयक्षमौ बभूवतुः ।

अथ चन्द्रसूर्याविव स्फुरज्योत्स्नायशःप्रतापाशान्तभुवनाद्यमिरामदुर्नि-
रीक्ष्यौ, अग्निमारताविव सममिव्यक्ततेजोयलायेकीभूतौ, शिलाकठिनकाय-
बन्धौ हिमयद्विन्ध्याविवाचलौ, महाभृषाविधौ कृतयुगयोग्यौ, अरुणगराविधौ
हरिवाहनविभक्तशरीरौ, इन्द्रोपेन्द्राविव नागेन्द्रगतौ, वर्णाङ्गनाग्निषु कुण्डल-
किरीटधरौ, पूर्वापरदिग्भागाग्निं सर्वतेजस्विनामुदयान्तमयसम्पादनसमर्थौ,
अमोन्तात्रिवातिमानेनासखवेलागलनिरोधसङ्कटे कुकुटीरके, तेजःपराङ्मुखौ
छापामपि शुगुप्समानौ, स्वात्मप्रतिविम्बेनापि पादनखलप्रेन लज्जमानौ, शिरो-
रहाणामपि भङ्गेन दुःखमवतिष्ठमानौ, चूडामणिसंक्रान्तेनापि द्वितीयेनात्-
पत्रेणापत्रप्रमाणौ, भगवन्निष्पन्नुरोऽपि स्वामिशब्देनामुन्नायमानध्रुवणौ, दर्प-
णदृष्टेनापि प्रतिपुरयेण दूयमाननयनौ, मध्याङ्गलिघटनेष्वपि शूलायमानोत्त-
माङ्गौ, जलधरधृतेनापि धनुषा दोदूयमानहृदयौ, आलेख्यक्षिप्रपतिमिरप्य-
प्रणमद्भिः सन्तप्यमानधरणौ, परिमितमण्डलसन्तुष्टं तेजः सन्निवृत्त्ययहुमन्य-

मानौ, भूभृदपहतलक्ष्मीकं सागरमप्युपहसन्तौ, बलवन्तमकृतविग्रहं मारुत-
मपि निन्दन्तौ, हिमवतोऽपि चमरीबालव्यजनवीजितेन दह्यमानौ, बलधीना-
मपि शङ्खैः खिद्यमानौ, चतुःसमुद्राधिपतिमपरं प्रचेतसमप्यसहमानौ, अन-
पहतच्छन्नानपि विच्छायावननिपालान्कुर्वाणौ, साधुष्वप्यसेवितप्रसन्नौ मुखेन
मधु क्षरन्तौ, दुष्टराजवंशानूष्मणा दूरस्थितानपि म्लानिमानयन्तौ, अनु-
द्विवसं शस्त्राभ्यासदयामिकाकलङ्कितमशेषराजकप्रतापाग्निनिर्वापणमलिनमिव
करतलमुद्वहन्तौ, योग्याकालेषु धीरैर्धनुर्ध्वनिमिरम्यणोपभोगाद्विवधूमिरि-
षालपन्तौ, राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यामाविर्भूतशब्दप्रा-
दुर्भावौ, स्वर्पीयसैव कालेन द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः ।

एकदा च तायाह्व्य भुक्तवानभ्यन्तरगतः पिता सस्नेहमवादीत्—‘दासौ,
प्रथमं राज्याङ्गं दुर्लभाः सद्गत्याः । प्रायेण परमाणव इव समवायेष्वनुगुणी-
भूय द्रष्टव्यं कुर्वन्ति पार्थिवं भुङ्गाः । क्रीडारसेन नृत्यन्तो मयूरतां नयन्ति
यालिशाः । दर्पणमिवानुप्रविश्यात्मीयां प्रकृतिं संक्रामयन्ति पल्लविकाः ।
स्वप्ना इव मिथ्यादर्शनैरसद्बुद्धिं जनयन्ति विप्रलम्भकाः । गीतनृत्यहसितैर-
न्मत्ततामावहन्त्युपेक्षिता विकारा इव पातिकाः । चातका इव तृष्णाग्रन्तो
न शक्यन्ते प्रहीतुमकुलीनाः । मानसे मीनमिव स्फुरन्तमेवामिप्राय गृह्णन्ति
जालिकाः । यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः । शल्यं हृदये नि-
क्षिपन्त्यतिमार्गणाः । यतः सर्वेदोपाभिपङ्क्तैरसद्गतौ बहुधोपधामिः परीक्षितौ
शुधी विनीतौ विक्रान्तावमिरूपौ मालवराजपुत्रौ भ्रातरौ भुजाविव मे शरी-
रादव्यतिरिक्तौ कुमारगुप्तमाधवगुप्तनामानायस्माभिर्भवतोरनुचरत्वाथेमिमी
निर्दिष्टौ, अनयोरपरि भवद्यामपि नान्यपरिजनसमवृत्तिभ्यां भवितव्यम्’
इत्युक्त्वा तयोराह्वानाय प्रतीहारमादिदेश ।

नचिराद्वारदेशनिहितलोचनौ राज्यवर्धनहर्षौ प्रतीहारेण सह प्रविशन्तम्,
अप्रतो ज्येष्ठमष्टादशवर्षवयसं नात्युद्यं नातिखर्षमतिगुरुमिः पदन्यासैरनेकनर-
पतिसञ्चरणचलां निश्चलीकुर्वाणमिवोर्वाम्, अनवरताभ्यस्तलङ्घनघनोपचयक-
ठिनमांसमेदुरादूरद्वयाभिप्पततेवानुल्वणजानुग्रन्थिप्रसूतेन सनुतरजहाका-
ण्डयुगलेन भासमानम्, उल्लिखितपाथेप्रकाशितप्रशिखा मन्दरमिव सुरासुरर-
मसन्नामितवास्तुकिकणक्षणेन मध्येन लक्ष्यमाणम्, आतिविस्तीर्णनोरसा स्वा-
मिसम्भावनानामपरिमितानामवकाशमिव प्रयच्छन्तम्, प्रलम्बमानस्य भुज-
युगलस्य निभृतललितैर्विक्षेपैरतिदुस्तरं तरन्तमिव यौवनोदधिम्, वामकरकट-
कमाणिक्यमरीचिमञ्जरीजालिन्या समुद्रिधमानप्रतापानलशिखापल्लवयेव चा-
पगुणकिणलेखयाङ्कितपीवरप्रकोष्ठम्, आलोहिनीमुखांसतटावलम्बिनीमल्लप्र-
हणघ्नविष्टतां रौरवीमिव त्वचं कर्णाभरणमणेः प्रभां बिभ्राणम्, शकोटिकेयू-

रपत्रभङ्गपुत्रिकाप्रतिविम्बगर्भकपोलं मुपुं चन्द्रमसमिव हृदयस्थितरोहिणीव-
मुद्बहन्तम्, अचपलस्तिमिततारकेणाधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मी-
लाभोत्तानितमुत्तानि पङ्कजवनानि त्रिनयम्, स्वाम्यनुरागमिवाभ्लातकमु-
त्तंसीकृतं शिरसा धारयन्तम्, निर्दयया वट्टणभङ्गभीतसकलकामुंकार्विता-
मिव नश्रतां प्रकाशयन्तम्, शैशव एव निजितैरिन्द्रियैरिभिरिव संयतः शौ-
भमानम्, प्रणयिनीमिव विधासभूमि कुलपुत्रतामनुवर्तमानम्, तेजस्विनमपि
शीलेनाह्लादकेन सपितारमिव दशिनान्तर्गतेन प्रराजमानम्, अचक्षानामपि
कायकार्कश्येन गन्धनमियाचरन्तम्, दत्तेनश्रीतमानन्दहर्मे विप्रीणानमिव
जलं सौभाग्येन कुमारगुप्तम्, पृष्ठतस्तस्य वनीयांसमतिप्रानुनया गौरतया
च मनःजिलाश्लेमिव सञ्जरन्तम्, अनुल्यणमाएतीकुमुमक्षेत्तरनिभेन निजि-
गमिपता गुण्या शिरमि शुभ्रितमिव यक्षता, परस्परमिदृशयोपिनययौवन-
मोक्षिराज्यमसहमचिह्नमिव भूतद्वतकेन वधयन्तम्, अनिधीरतया हृदय-
निदितां स्वामिभक्तिमिव निश्चलो दृष्टिं धारयन्तम्, शृष्टाश्चन्द्रनरसानु-
रेपशीतलं सधित्तिहारोपधानं वक्षःस्पृष्टमनन्तसामन्तसंज्ञान्तिध्रान्तायाः
श्रियो विज्ञातं दक्षिमणिशिरापट्टशयनमिव विभ्राजम्, चक्षुः पुरद्वर्षाणा-
पशं परार्द्धः रञ्जतपीठं महिषः प्ररोष्टवन्धं व्याघ्रिः पराश्रमं केसरिभिर्गमनं
मत्तहृद्गुंगयाक्षयितदोषभीतिरक्षोपमिव दधं दशयन्तं माधवगुप्तं ददशतुः ।

प्रविश्य च तां दूरादिप चतुर्भिर्द्वरपत्रमात्रेण च गां दृष्टवन्ती नमश्चमयुः ।
आग्धनरेन्द्ररष्ट्रिनिदिष्टागुचितां भूमिं भेजाते । मुहुतं च शिवाया भूपतिरा-
दिदेवता तां—'अद्यप्रभृति भवत्यो कुमारापनुरागीर्या । प्रेक्षानिदानम्पार-
व्यापारान्धां प्रतिविम्बराभ्यामिवाह्नभूताभ्यामनयोः कुमारयोर्वरतोनिष्ठोः
रूपयोगीप्रतोधास्तिकं क्षणमपि न मोक्षयम् । एवं धामधिराज्यदलाः
सङ्ख्या कल्पतरव इवाभिमतफलमप्यदुस्तरंविदोषप्रदा भविष्यन्ति' इत्या-
द्यर्थं 'यथाज्ञापयति देवः' इति भेदिनीदोष्टायमानैर्मतिरम्यां युगपदभिहिते
ताभ्यामुवाच राज्यवर्धनद्वयी पितरं प्रजेमनुः । आदाय च तां निजैर्मनुः ।
ततश्चारम्य दक्षमपि निमेषोन्मेषाविव चतुर्गोपरादनपयान्नातुस्त्वातनि, धा-
साविव नमश्चिदयमभिमुक्तं स्थिता भुजाविव स्वानं पार्श्वयोर्निनी कुमारयोर्मा
चभूयतुः ।

अथ राज्यधीराविव नृप्यगीतादिषु विदग्धानु गयीषु सकलासु कल्याणसु
प्रतिदिवसमुपगम्यमानपरिचया जनेः जनैरवर्धत परिमितैरेव च दिव्यगर्वायन-
मारोह । निषेचुरेकस्यां तन्तां सारा इव दृश्यमुनि भूभुजां सर्वेषां दृष्टयः ।
दृग्नेत्रादिनिश्च तां वदधिरा राजानः । वदधिरा राजान्तःपुरमामादरितो
दादृष्टरावन्तिनेन पुत्रेण स्वप्रजापामतां जीपमानामायांसदृष्टोत्—

१ 'अदृष्ट...अविष्ट' इति न-क-अ-क-पुष्पदन्तोः. २ 'मोक्षिदागु'वाच
राज्यवर्धनद्वयी प्रोक्तुः । ३ 'न निशम्' अ-क.

‘उद्देगमहावर्ते पातयति पयोधरोन्नमनकाले’ ।

सरिदिव तदमनुवर्षं विवर्धमाना सुता पितरम् ॥ ५ ॥’

तां च श्रुत्वा पार्श्वस्थितां महादेवीमुत्सारितपरिजनो जगाद—

‘देवि, तरणीभूता क्त्वा राज्यश्रीः । एतदीया गुणवैत्तेव क्षणमपि हृदयान्नापयाति मे चिन्ता । यौवनारम्भ एव च कन्यकानामिन्धनीभवन्ति पितरः सन्तापानलस्य । हृदयमन्धकारयति मे दिवसमिय पयोधरोन्नतिरस्याः । केनापि कृता धर्म्या नामिमता मे स्थितिरियं यद्गङ्गसम्भूतान्यङ्गलालितान्यपरित्याज्यान्यपत्यकान्यकाण्ड एवामस्यासंस्तुतेर्नीयन्ते । एतां तानि एतद्वनस्थानानि संसारस्य । सेयं सर्वाभिभाविनी शोकाग्नेर्दाहशक्तिर्यदपत्ये समानेऽपि जातार्थां दुहितरि दूयन्ते सन्तः । एतदर्थं जन्मकाल एव कन्यकाभ्यः प्रयच्छन्ति सलिलमश्रुभिः साधयः । एतज्जयादकृतदरपरिग्रहाः परिहृतगृहवसतयः शून्यान्यरण्यान्यधिरोरते मुनयः । को हि नाम सहेत सचेतनो विरहमपत्यानाम् । यथा यथा समापतन्ति कृता वराणां वराफी लज्जमानेव चिन्ता तथा तथा नितरां प्रविशति मे हृदयम् । किं क्रियते । तथापि गृहगतैरनुगन्तव्या एव लोकवृत्तयः । प्रायेण च सत्त्वप्यन्येषु घरगुणेष्वभिजनमेवानुरुध्यन्ते धीमन्तः । धरणीधराणां च मूर्ध्नि स्थितो माहेश्वरः पादन्यास इव सकलभुवननमस्कृतो मौलैरिषंशः । तत्रापि तिलकभूतस्यावन्तिवर्मणः सुनुरग्रजो ग्रहवर्मा नाम ग्रहपतिरिव गां गतः पितुरन्यूनो गुणैरेनां प्रार्थयते । यदि भवत्या अपि मतिरनुमन्यते ततस्तस्मै दातुमिच्छामि’ इत्युक्तवति भर्तुरि दुहितृज्जेहकासरतरङ्गदया साश्रुलोचना महादेवी प्रत्युवाच—‘आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो धार्म्रीनिर्विशेषा भवन्ति खलु मातरः कन्यकानाम् । प्रदाने तु प्रमाणमासां पितरः । केऽलं कृपाकृतविशेषः सुदूरेण तनयस्त्रेहादतिरिच्यते दुहितृज्जेहः । यथा नेयं यावज्जीवमाययोरातितां प्रतिपद्यते तथार्यपुत्र एव जानाति’ इति ।

राजा तु जातनिश्चयो दुहितृदानं प्रति समाहूय सुतावपि विदितार्थावकाशं । शोभने च दिवसे ग्रहचर्मणा कन्यां प्रार्थयितुं प्रेषितस्य पूर्वागतस्यैव प्रधानदूतपुरपत्य करे सर्वराजकुलसमक्षं दुहितृदानजलमपातयत् । जातमुदि कृतार्थे गते च तस्मिन्नासन्नेषु च विवाहदिवसेषूदासदीयमानताम्यूलपदवासकुसुमप्रसाधितसर्पलोकम्, सकलदेशादिश्यमानशिरिपसार्यागमनम्, अचनिपालपुरपट्टीतसमप्रप्राप्तीणानीयमानोपकरणसम्भारम्, राजदौवारिकोपनीयमानानेकनृपोपायनम्, उपनिमज्जितागतबन्धुवर्गसंलग्नव्यग्रराजबलुभम्, लब्धमधुमदप्रचण्डचर्मकारकरपुटोलालितकोणपटुविघटनरजन्मज्जलपटहम्, पिष्टपञ्चाङ्गलमण्ड्यमानोद्धतलमुसलशिलागुपकरणम्, अशोपाश-

१ ‘०वालः’ घ. २ ‘गुहृषेव’ घ. ३ ‘सहेत विरहः’ अ-क. ४ ‘मौखरो’ घ. ५ ‘यथा यावज्जीवः’ अ; ‘यथा यावज्जीवमाययोर्नाथितां प्रति’ क.

मुखाभिभूतधारणपरम्परापूर्वभाणप्रकोष्ठं प्रतिष्ठाप्यमानेन्द्राणीदैवतम्, सित-
 कुसुमविलेपनघसनसत्कृतैः सुप्रधारैरादायमानविवाहवेदीसूत्रपातम्, उत्कृष्ट-
 वस्त्रैश्च सुधाकर्पूरस्कन्धैरधिरोहिणीसमारूढैर्धैर्वर्धवलीक्रियमाणप्रासादप्रतो-
 टीप्राकारशिखरम्, क्षुण्णक्षाल्यमानकुसुमकसम्भाराम्भःपूरज्यमानजन-
 पादपल्लवम्, निरूप्यमाणयौतकयोग्यमातङ्गतुरङ्गतरङ्गिताङ्गनम्, गणनामियुक्त-
 गणकगणगृह्यमाणलङ्गगुणम्, गन्धोदकग्राहिमकरमुखप्रणालीपूर्णमाणक्रीडा-
 घापीसमूहम्, हेमकारचक्रप्रक्रान्तहाटकघटनटाङ्गारवाचालितालिन्दकम्,
 उत्थापितामिनयमित्तिपात्यमानबहलवालुकाकण्टकालेपाकुलालेपकलोफम्,
 चतुरचित्ररचक्रवाललिल्यमानमङ्गल्यालेख्यम्, लेप्यकारकदम्बकक्रियमाण-
 मृण्मयमीनकूर्ममकरनारिकेलकदलीपूगवृक्षकम्, क्षिनिपालैश्च स्वयमायद्ध-
 कर्ष्यैः स्वाम्यपिंतकर्मशोभासम्पादनाकुलैः सिन्दूरकुट्टिमभूमीश्च मसृणयन्नि-
 र्पिनिहितसरसातपेणहस्तान्विन्यस्तालक्तकपाटलांश्च घृताशोकपल्लवलाम्बित-
 शिखरानुद्वाहवितर्पिकास्तम्भानुत्तम्भयन्निःप्रारब्धविविधव्यापारम्, आसूर्यो-
 दयाश्च प्रविष्टाभिः सनीभिः शुभगामिः सुरूपाभिः सुवेद्याभिरविधवाभिः
 सिन्दूररजोराजिराजितललाटाभिर्यभूवरगोत्रमहणगर्भाणि श्रुतिसुभगानि मङ्ग-
 लानि गायन्तीभिर्यहुविधयणकादिग्धाकुलीमिर्मीवास्तानि च चित्तयन्तीभि-
 श्चित्तपल्लवतालेख्यकुशलाभिः फलशांश्च धवलितान्शीतलक्षाराजिरधेणीश्च
 मण्डपयन्तीभिरभिलष्युत्कर्षासत्पल्लवांश्च र्धवादिक्कण्ठगोणांसूतसद्भाहांश्च
 रञ्जयन्तीभिर्यलानानाघृतघनीकृततुमुमकल्लमिधितांश्चाङ्गारागोलावण्यविशेष-
 कृन्तितश्च मुग्यालेपनानि पदपयन्तीभिः कङ्कोलमिथाः सजातीफलाः स्फुररस्ती-
 तरफादिकर्कशैशकलसचितान्तरालालयङ्गमाला रचयन्तीभिः समन्तात्साम-
 न्तसोमन्तिनीमिर्ण्यास्तम्, पटुविधभक्तिनिर्माणनिपुणपुराणपौरपुरांध्रियस्यमा-
 नैर्बद्धेधाधारपनुरान्तपुरजरीजनिपूतारोजमानरजैकरज्यमानै रक्षोभयप-
 दान्तलक्षपरिजनप्रेक्षोष्टितैडयावागु शोष्यमाणैः शुष्कैश्च पुटितकमलरूपक्रिय-
 माणपल्लवपरभागेरपरैरारम्भतुमुमपद्मस्यामकचतुरगैरपरैरुज्जुज्जुतिध्यामज्य-
 मानमङ्गरोत्तमैः क्षामैश्च वादरैश्च हुक्कैश्च लालातन्तुजश्यांशुकैश्च नेत्रैश्च
 निर्मोहनिभैरकठोररम्भागर्भकोमलैर्निःश्वासहायैः स्पृशांशुर्गोचर्यथांसोमिः सयंतः
 स्फुरन्निर्गन्दायुधमहर्गरिश्च मण्डादिनम्, उज्ज्वलनिर्घोषाङ्गगुण्यमान-
 दंमपुलकश्च तपनीयन्मारागुणाकलोपनीयमानश्च कञ्जकैरनेकोपयोगपाट्यमा-
 नश्चापारतिनैः पटपटीमहर्गरमिनरामकोमलद्वैतद्वाराजमानश्च पटवितानैः
 मन्त्ररक्तिपटनिरन्तरच्छाद्यमानमममपटैश्च मण्डनैश्चिप्रनेत्रपटयेष्टयमानैश्च
 भाभैरुज्ज्वलं रमणीयं रौप्यमुक्थयं च महत्स्वं चागीद्राजकुलम् ।

देवी तु यशोमती विवाहोत्सवपर्याकुलहृदया हृदयेन भर्तारि कुतूहलेन जामातरि स्नेहेन दुहितरि उपचारेण निमग्नितस्त्रीषु आदेशेन परिजने शरीरेण सञ्चरणे चक्षुषा कृताकृतप्रत्यवेक्षणेपु आनन्देन महोत्सवे एकापि बहुधा विभक्तेवाभवत् । भूपतिरप्युपर्युपरि विसर्जितोद्गामीजनितजामातृ-जोपः सत्यप्याज्ञासम्पादनदक्षे मुखेक्षणपरे परिजने समं पुत्राभ्यां दुहितृस्नेह-विह्वलः सर्वं स्वपमकरोत् ।

एवं च तस्मिन्निधिवामयं इव भवति राजकुले, मङ्गलमय इव जायमाने जीवलोके, चारणमयेदिव लक्ष्यमाणेषु दिग्मुखेषु, पटहमय इव कृतेऽन्तरिक्षे, भूषणमय इव भ्रमति परिजने, चान्धवमय इव दृश्यमाने समं, निर्वृतिमय इवोपलक्ष्यमाणे काले, लक्ष्मीमय इव विजृम्भमाणे महोरसये, निधान इव सुखस्य फल इव जन्मनः परिणाम इव पुण्यस्य यौवन इव विभूतेयैर्वराज्य इव प्रीतेः सिद्धिकाल इव मनोरथस्य घर्तमाने, गण्यमान इव जनाङ्गुलीभिः, आलोक्यमान इव मार्गप्यजैः, प्रत्युद्गम्यमान इव मङ्गल्ययाद्यप्रतिशब्दकैः, आहूयमान इव मौहूर्तिकैः, आकृष्यमाण इव मनोरथैः, परिष्वज्यमान इव वधूस्तस्त्रीहृदयैराजगाम विवाहदिवसः । प्रातरेव प्रतीहारैः समुत्सारितनि-शिलानिबद्धलोकं विविक्तमक्रियत राजकुलम् ।

अथ महाप्रतीहारः प्रविश्य नृपसमीपम् 'देव, जामातुरन्तिकान्तामूल-दायकः पारिजातकनामा संप्राप्तः' इत्यभिधाय स्वाकारं युवानमदर्शयत् । राजा तु तं दूरादेव जामातृबहुमानादर्शितादरः 'बालक, कश्चिक्कुशली ग्रह-वर्मा' इति पप्रच्छ । असौ तु समाकर्णितनराधिपज्वनिर्धोषमानः कतिचिरप-दान्युपसृत्य प्रसार्य च बाहू सेवाचतुरश्विरं यमुन्धरायां निधाय मूर्धान-मुत्थाय 'देव, कुशली यथाज्ञापयत्यर्चयति च देवं नमस्कारेण' इति व्यज्ञा-पयत् । आगतजामातृनिवेदनागतं च तं ज्ञात्वा कृतसत्कारं राजा 'यामिन्याः प्रथमे यामे विवाहकालात्ययकृतो यथा न भवति दोषः' इति सन्निदय प्रतीपं प्राहिणोत् ।

अथ सकलकमलवनलक्ष्मीं वधूमुख इव सञ्चार्य समवसिते वासरे, विवाहदिवसधियः पादपल्लव इव रज्यमाने सवितरि, वधूवरानुरागलघूकृत-प्रेमलज्जितेदिव विघटमानेषु चक्रवाकसिन्धुनेषु, सौभाग्यध्वज इव रक्षांशुक-सुकुमारवपुषि नभसि स्फुरति संध्यारणे, कपोतकण्ठकर्तुरे वरपात्रागमन-रजसीव फलुपयति दिव्युत्थानि तिमिरे, लघ्नसम्पादनसज्ज इवोज्जिहाने ज्योतिर्गणे, विवाहमङ्गलकलश इवोदयशिखरिणा समुत्क्षिप्यमाणे वर्धमान-धवलच्छाये ताराधिपमण्डले वधूवदनलावण्यज्योत्स्नापरिपीततमसि प्रदोषे वृयोदितमुपहसत्स्विव रजनिकरमुत्थानितमुखेषु कुमुदवनेष्वाजगाम सुदुर्मुह-

शयनेन शोभमानम्, शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमा-
युधसाहायकायागतेन शशिनेव निद्राकलशेन राजतेन विराजमान वासगृहम् ।

तत्र च हीताया नववधूकाया. परारुमुखप्रसुप्ताया मणिमितिदर्पणेपु
मुखप्रतिविम्बानि प्रथमालापार्कणनकौतुकागतगृहदेवताननानीव मणिगवाक्ष-
केषु यीक्षमाणः क्षणदा निन्ये । स्थित्वा च श्वशुरकुले शीलेनामृतमिव श्वश्रू
हृदये वर्षक्षभिनवाभिनवोपचारैरपुनरक्तान्यानन्दमयानि दश दिनानि स्थित्वा
दत्त्वा राजदौवारिकमिव राजकुले रणरणक यौतकनिवेदितानीय शम्बलान्या-
द्याम् हृदयानि सर्वलोकस्य कथं कथमपि विसर्जितो नृपेण बभूव सह स्वदे-
शमगमदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते चक्रवर्तिजन्मवर्णनं नाम
चतुर्थं उच्छ्वासः ।

HARSHACHARITA.

Uchchhvâsa I.

NOTES

हर्षस्य चरितमधिकृत्य कृतो ग्रन्थ हर्षचरितम् The affixes अण् (अ) and छ (इय) are added to words to denote works, according to the Sutra 'अधिकृत्य कृते ग्रन्थे पा IV 3 87 But, according to the Vartika 'सुधारयायिवान्यो बहुलम्', these affixes are generally omitted in the case of works called आख्यायिकाः The हर्षचरित is an आख्यायिका, for a definition of which see Intro p LX उच्छ्वास means 'a chapter of a book' It is a division peculiarly associated with works of the आख्यायिका class Note verso 10 below

In some Mss the first verse is इच्छादि, which contains a salutation to सरस्वती इच्छादि प्रभावा the power of which, in presenting the whole (world) by the successive working (प्रसर) of the several faculties beginning with volition, is well known निचय collection Ideas are conveyed by words over which सरस्वती presides Words are made up of letters (sounds) the production of which is explained by the following from the शिक्षा 'आत्मा बुद्ध्या समेत्यर्थांन् मनो युक्तं विवक्षयः । मनः कायाभिमाहन्ति स प्रेरयति माहृतम् । माहृतस्तूरसि चरन् मन्द्रं जनयति स्वरम् । सोदीर्घां मूर्धन्यभिहतो वज्रमा पद्य मारत । वर्णापनयते &c' It will be noticed that according to this quotation it is the desire to speak (विवक्षा = वक्तुमिच्छा) that is the first step in the evolution of वर्णः Separate वा (सरस्वती) आख्यायिनाम् (of those who reflect) आख्यायिना may be connected with हृदय in the compound हृदय or with रूप The poet perhaps intends both हृदयमव बोधनद तस्मिन् प्रतिष्ठा यस्या which is installed in the lotus of the heart (of reflecting men) The heart is fitly compared to कोबनद which is a red lotus 'रत्नोत्पल कोबनदम्' इत्यमर In the Upanishads the heart is often spoken of as a lotus in which the supreme soul dwells 'अथ यदिदमस्मिन् मक्षपुरे दहर पुण्डरीकं वैश्वं दहरोऽस्मिन्तराकाशस्तस्मिन्वदन्तस्तदनेष्टव्यम्' छान्दोग्य 8 1 1 सरस्वती is but a शक्ति of the Supreme Soul रूप प्रकाशयति--It is speech that manifests (conveys) objects (रूप) to the mind The meaning may also be 'that manifests her real nature (to those who are contemplative)' वाक् is said to be fourfold, परा, पश्यन्ती, मध्यमा and वैश्वरी This is a description of परा वाक् The metre is वसन्ततिलका We may also read वा आख्यायिना or separate as वा आख्यायिना (from इ with अपि).

Verse 1. Connect *नमः* with *शुद्धिः*. It is usual for Sanskrit authors to begin their works with an invocation to some deity शुद्धिं प्रीतिं चरुते इति 'शुद्धिं चरुते इति चरुते इति' मन्त्रः. The head of *शिव* never bows down to any one else; hence it is शुद्धिः. Both the moon and *शिव* are white. शुद्धिः (शिवः) इति नमः चारुते मन्त्रम् नमः—this is the first pillar in constructing the city in the form of the *शिव* worship. The poet is looking upon *शिव* as the supreme deity, the cause of the creation, maintenance and destruction of the Universe. It is well known that in constructing a house the first pillar (whether of wood or stone) is erected on an auspicious day and with great ceremony. *शिव* may be tied on to it for the sake of safety and auspiciousness. 'नमराग्ने हि मूर्ध्ना मो भवति। नम च पट्टपादिवत् प्रणाम तदगुणं शृङ्गे च तदुत्पन्नं येन चामरं निषेते इति मिति' सं 'शुद्धि' notes that other commentators construe the word शुद्धिः as referring also to *शिव* and *ब्रह्मा*. "स्वयम्भू शुद्धिरादित्य इति नामसहस्रे दृष्टत्वाहरे, 'शुद्धि' ब्रह्मादि लोचनौ' इत्यभिषाकोदादर्शनाच्च ब्रह्मणोऽपि नमस्कारोऽयमित्यनेन वदति। व्याजुर्वेते 'हरिपक्षे त्रैलोक्यात्ममणवाले यद्वा 'यस्याग्निरास्य चोर्मूर्धा स नामिधरणी मही' इत्यभिप्रयेण शुद्धिमुक्तिस्तु शुद्धिपुत्रं यच्छिरसाद्युम्भि चन्द्र एव चामरं तेन चारुते। ब्रह्मपक्षे च 'त्रैलोक्यं तन्मयं चामरमिव चामरं वैश्वरूपम्। हिरण्यवैद्यो हि ब्रह्मा त्रैलोक्यादीनि सर्वं शुद्धयति।' From this verse and from indications in the 2nd उच्छ्वास (देवदेवस्य विरूपाक्षस्य विभाव पूजा परमया भक्त्या) we can say the Bāna was specially devoted to *शिव*. C and T note that this verse occurs entire in an inscription (vide Indian Antiquary vol. XIII p. 92) of the western Chalukya king विमुक्तनमः II date Śaka 1006.

Verse 2 हरस्य वण्ड तस्य ग्रह तेन आनन्द तेन मीनिते (closed मीनिते) यस्या—Whose eyes were closed by the joy of clasping the neck of *Siva* बालवृद्धविषस्य स्पर्शेन जात मूर्च्छाया आगम (adieu beginning) यस्या When the gods and demons churned the ocean for jewels, the first thing that came out was the poison हलाहलं शिवः drank it to save the universe from destruction. The poison showed its strength by making *Siva's* throat dark. See रामायण I 43 (निर्ज्वलाग्रं) and मागधनपुराण XIII Compa. 'अमृतमपराधमयमिव तीरात्तन्निशितिकण्ठपीयमानविषम्' नादस्मरी (p. 123 of I Uṇa (शर्वरी) clasped the neck of *Siva* and closed her eyes in the ecstasy of love. The poet fancies that the closing of the eyes

Verse 3. The poet in this verse after invoking deities salutes Vyāsa the author of the महाभारत and thereby shows his great reverence for him. सर्वे वेत्तीति सर्वविद् तस्ये. कविरेषते—who is Brahmā among poets. Brahmā is called गुरुदेव; so व्यास is the best of poets. The word may also mean 'who is the creator of (the effusions of) poets.' The idea is that later poets derive their inspiration from his work. The महाभारत itself gives expression to this idea. 'इतिहासोत्तमादम्नाभ्यावने कविबुद्धयः' आदिपर्व 2. 325; 'इदं कविर्वरेः सर्वैराख्यानमुपनीम्यते' आदि० 2. 389; 'यदिहासि तदस्य दशेहासि न तत्त्वयिद्'. यः सरस्वत्याः वर्षनिव पुष्पं भारतं चक्रे who composed the sacred (work called) Bhārata which is as it were a shower of speech. The भारत contains the choicest speech in abundance. The poet conveys another idea. यः सरस्वत्या (वाचा) भारतं पुष्पं चक्रे सरस्वत्या (नद्या) भारतं वर्षनिव. Vyāsa by his holy words sanctified भारतवर्ष (India) as the sacred river सरस्वती sanctifies भारतवर्ष. According to ancient ideas of Geography, the earth was divided into seven द्वीपः (जम्बु, भूप, शारवल, कुश, क्रीष्ण, शाक and पुष्कर) Each of these द्वीपः was subdivided into 9 वर्षः, had its own mountains and was surrounded by a sea. जम्बुद्वीप had 9 वर्षः (कुश, हिरण्य, रम्भव, रत्नावन, हरि, वेतुमारु, मद्राक्ष, रिचर and भारत). Vide विष्णुपुराण II. 1-3 and मार्कण्डेय chap. 64 ff. भारतवर्ष is defined as 'उत्तर याममुद्रस्य हिमोद्वैधेय दक्षिणम् । वर्षं तद्भारतं नाम भारती यत्र सन्ततिः ॥'. सरस्वती was a sacred river in the Panjab now lost in the sands of the great desert of India. We may also interpret 'who sanctified the line descended from भरत by his speech.' The महाभारत narrates the story of the Kauravas and Pāndavas who were descendants of भरत, son of दुष्यन्त and शकुन्तला. Vide आदिपर्व chap. 71. 'भरत-स्मरणी योर्विदेन्दं भारतं बुद्धम् ॥' verse 131. The word कविरेषते may also mean 'who is a creator in the form of a poet' A poet is often spoken of as a creator (of high thoughts and aspirations) Compare the first verse of वासवप्रसाद and 'अपारे वास्यसंमारे कविरेष प्रजापतिः । यथाभौ रोजने विश्वं तथेदं वदिवर्तते ॥' अथर्वालोक III. p. 222 and also अग्निपुराण chap. 339 10.

Verse 4. पुत्रवयः bad poets, poetasters रागेण अभिष्टिता दृष्टिः येषाम्—whose vision (intellect) is dominated by (evil) passions (with पुत्रवयः); whose eye is dominated by redness (with रोगिणः). Poetasters are not inspired by noble ideals and thoughts, but their effusions are due to the envy of good poets and such other evil tendencies. The three words रागां,

वाचाला and कारिण apply equally to bad poets and cuckoos and so the author compares bad poets with cuckoos. वाचाला loquacious (with poets), making a noise (with cuckoos) कामकारिण doing just as they please that excite passion (with कोकिला) Poetasters compose poems throwing to the winds all canons of good taste and sound criticism The notes of the cuckoo are an excitant of love According to the terminology of Sanskrit rhetoricians रति is the स्वाभिभाव of दृक्काररस, the नायक and नायिका are the आलम्बनविभाव वसन्त the moon the notes of the cuckoo are the उद्दीपनविभाव, external indications such as स्वद are the अनुभाव and रिता, जटता &c are व्यभिचारिभाव. Bana in this verse finds fault with poetasters and says that the voice of a true poet is very rarely heard amidst the din of poetasters The com suggests another meaning, 'such is the natural charm of poetry, even bad poets give pleasure, how much more will those who are specially gifted? But this is rather strained and not in keeping with the next verse so gives another sense of कुक्कव्य 'कुक्कन्ति गृहन्ति चेतासि इति कुक्का ये च दयो मयूरमकरा पक्षिण'

Verse 5. This verse is full of puns. The plain meaning is 'Innumerable are the poets to be found in each house that can write only plain and matter of fact descriptions, like dogs (that are also numberless) Poets that possess creative genius are not many, like श्वभक्ष नाति is another name for स्वभावोक्ति It consists in describing objects (particularly the doings of children, lower animals &c) as they are in their various positions 'नानावस्व पदार्थानां रूपं साक्षादिदृश्वती । स्वभावोक्तिश्च जातिश्चैवाथा सालङ्कृतिर्विधा ॥' काव्यादर्श II 8 See also भोजः सरस्वतीरङ्गाभरण III and रङ्गः काव्यालङ्कार 7 30 31 जाति (or स्वभावोक्ति) is opposed to वक्रोक्ति, which latter was often looked upon as the soul of poetry and as something which a poet should strive for Note 'मैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते । यतोऽस्या वक्रिणा कार्यं कोऽलङ्कारोऽनया विना ॥' भागवत II जातिमात्र also means 'possessed of the common characteristic (श्रुत्व or कवित्व) The idea is —the most wretched cur and the best hound are both dogs, i.e. they possess the जाति (species) श्रुत्व in common, but there is great disparity in their worth, so poetasters (कुक्कव्य) possess the जाति कवित्व in common with poets of genius असंख्या also means 'of no account, useless (with poets) that do not fight' (with dogs) 'शृणुमा स्तब्धं सौम्यं समीकं सापराधिवम्' इत्यमर उत्पादका उद्भूता पादका (पादा)

येषां that have feet upwards (growing on their backs) शरमा—शरम is a fabulous animal with eight legs and stronger than a lion. See वनपर्व chap 119 for the story of a dog that was successively turned into a leopard, a tiger, an elephant, a lion and lastly into a शरम 'अष्टपादूर्ध्वनयन शरमो वनगोचर । स सिंह इन्दुमागच्छ मुनेस्तस्य निवेशनम् ॥' verse 13

Verse 6 In this verse Bana speaks of so-called poets that are merely plagiarists अन्व—वृत्त्या by (merely) changing the words of other (poets) वन्ध गूह्यै by concealing the distinctive marks of their compositions अना भाष्यते a poet without being (expressly) declared (to be so) is revealed to be a thief (a plagiarist) in the midst of the good. The idea is—the composition of a plagiarist is seen in its true light by the good though there is no express declaration that it is merely a patchwork. The words अना सख्ये may also mean 'who is not esteemed among the good'. This meaning also suits the word चौर. We can also separate as अना आख्यात he (the plagiarist or the thief) is not counted a man ना is the nom sing of नृ वच गूह्यै—the idea (according to the com) is—great poets compose works containing particular words like श्री, लक्ष्मी in particular verses or in some particular order. The plagiarist in copying suppresses such indications वच also means the arrangements of the letters of a stanza in a particular way, such as खड्गवच, दृष्टलावच, सर्वतोभद्र. Or वचविह may be used in a general sense as 'the characteristic style of a good composition'. 'वच पदरचना' वामनः काव्यालंकारसङ्ग्रहसि 3 1 4. A thief also changes colour : स his face becomes pale (when challenged in the midst of the good). He also tries to conceal the marks left (in his flesh) by the chains (with which he was bound when caught). Although a thief conceals these marks and so is not declared to be a thief (अनाख्यात), yet by the pallor that comes over his face when challenged he is revealed in his true light.

Verse 7 The author in this verse points out that the poets of particular countries exhibit only a few poetic excellences in their works and not all शेष च्येयुः Among the northern (poets) a work most exhibits puns शेष is of two kinds, शब्दशेष and अर्थशेष. In the first a particular word when used gives rise to different senses, but if that word be omitted and a

synonym substituted, then the double meaning vanishes *e g*
 वालेबोधानमालेय सालकाननशोभिनी Here take the word साल as
 meaning सालक (अलकै सह) आनन तेन शोभिनी (with बाला) and
 सालाना कानन तेन शोभिनी (with उद्यानमाला). If for सालक we sub-
 stitute सकुन्तल then the शेष vanishes In अर्थशेष, even if we
 change the words, there are two meanings *e g* 'उदयमयते दिव्या
 लिन्य निराकुर्वेतरा नयति निधन निद्रामुद्रा प्रवर्तयति क्रिया । रचयतितरा स्त्रीचा
 रप्रवर्तनवर्तन वत वत रुसचेज पुचो विमाति विमाकर ॥' काव्यप्रकाश २ (Here a
 king called विमाकर and the Sun are both praised) अर्थमात्रकम्—
 The poets of the west care only for the meaning (they do not
 exhibit charm of style or figures of speech) उत्प्रेक्षा is a figure
 of speech To explain it briefly, it consists in representing
 (poetically, not through mistake) one thing as another thing
 or in representing a particular effect as due to some cause
 other than the real one or representing something done with
 one motive as due to another. It is generally introduced by
 such words as मन्थे, रुद्धे, घुव or हव (as it were) Banas works
 bristle at every step with this figure The verse 'हरकण्ठ' is
 a good example of उत्प्रेक्षा गौडे . डम्बर among Gauda poets there
 is only show of words (high-flown language) Their works
 do not contain charming thoughts or such qualities as perspicu-
 ity &c Dandin, who was at least a contemporary of Bana, if
 he was not earlier still, speaks of two literary styles (रीति),
 गौडी, वैदर्भी and गौडी He says that ten Gunas (such as प्रसाद,
 माधुर्य and भोज) are the essence of the Vaidarbhi style, while
 the Gaudi style is the reverse of the Vaidarbhi (काव्यादर्श I
 41-42) He tells us that the Gaudas were very fond of अनुमास
 (काव्यादर्श I 54) and that even in verse they employed long com-
 pounds (काव्यादर्श I 80) वामन says in his काव्यालङ्कारघनवृत्ति (I
 2 12) 'समस्तान्युद्भूतपदमो न कान्तियुगान्विताम् । गौडीयामपि गायन्ति रीतिं
 रीतिविचक्षणाम् ॥' गौड is the district of Gaur, central part of
 Bengal, formerly it extended from बङ्ग to the borders of Orissa

Verse 8. नवोर्ध्व — a new topic (i.e. a subject not dealt
 with by former writers) or a striking subject or meaning This
 refers to the imaginative side of a poet's mind, called प्रतिभा by
 Sanskrit rhetoricians 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मना' जगतिरग्राम्या
 description of nature or objects that is not vulgar For
 जगति, see above p 4 दण्डी gives the following as examples of ग्राम्य
 and अग्राम्य ways of description respectively, although the mean-

ing is the same 'कन्ये कामयमानं मानं त्वकामयसे वधम् । इति ग्राम्योऽयमर्थात्मा वैरस्याय प्रकल्पते ॥ कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्देय । त्वयि निर्मेत्सरो दिष्ट्वेत्ग्राम्योऽर्थो रमावह ॥' (काव्या० I 63 64) जाति also means a particular class of metres regulated by Metres, such as आर्या Compaire 'पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा' काव्या० I 11 (जाति also means 'a composition or verse in which the same words represent Sanskrit or Prakrit') Both these meanings are not suitable here श्रेय — for explanation, see the preceding verse अष्टिष्ट not laboured 'व्यवहितार्थप्रत्ययं किञ्च' काव्यालङ्कारध्वज II 1 21 सुतो रस A sentiment (which is the subject matter of a poem) that is easily understood रस is the soul of Kavya. It is that sentiment which rules a composition and which is the object of the poem to present to the mind of the reader. Rasas are eight शृङ्गार, वीर, करुण, हास्य, रौद्र, भयानक, बीभत्स, अद्भुत. Some add a ninth रस एव शान्त विक्रमं बन्ध — The Com says 'उदारतालक्षणबन्धं गुणयुक्तं यत्र सति मृत्यन्तीव पदानि प्रतिभासन्ते' In this he follows वामन's काव्यालङ्कारध्वज III 1 32 'विकटत्वमुदारता'—वृत्ति "बन्धस्य विकटत्वं यदसी उदारता । यस्मिन्सति मृत्यन्तीव पदानि प्रतिभासन्ति जनस्य वर्णभावना भवति तत् विकटत्वं लीला यमानत्वमित्यर्थः । यथा 'स्वचरणविनिविष्टैर्नूपुरैर्नर्तकीनां शण्डितं रणितमासीत्तत्र चित्रं च' । न पुन 'स्वचरणकमलकल्यैर्नूपुरैर्नर्तकीनां शण्डितं रणितमासीन्मञ्जु चित्रं च तत्र' " This means that in विकटत्वं the sound must be an echo to the sense. C and T translate 'language rich in sonorous words'. The author in our opinion rather refers to ओजोगुण about which इण्डी says 'भोजं समासभूयस्त्वमेतद्वयस्य जीवितम् । पयोऽप्यदाक्षिणास्यानामिदमेव परायणम् ॥' काव्या I 80 कुरसन् . ध्वजम् all this it is difficult to find in one composition

Verse 9 किं काव्येन what is the use of the poetry of that poet? C and T translate 'what has that poet to do with poetry?' This does not yield a good sense. Construe यस्य सर्ववृत्तान्तगामिनी भारती जगन्नय न व्याप्नोति सर्ववृत्तान्तगामिनी भारती कथेव (सा यथा जगन्नयं व्याप्नोति)—whose Muse comprehending the furthest limit of metres does not cover the three worlds (as it does not become well known in the world) like the Bharata story सर्वेषां वृत्तानां (metres) जन्तु गच्छति इति (with Muse), सर्वान् वृत्तान्तान् (इतिहासान्) गमयतीति that conveys all sorts of narratives (with भारती कथा). The Mahabharata contains numerous episodes

Verse 10 Here Bana offers his meed of praise to the authors of आर्याविकास that preceded him आर्याविकास were composed from very ancient times Vide Introduction p XIII

For a definition of आख्यायिका given by भामह, see Introduction p 22. (The salient points are that it is in prose, has a high topic, is divided into sections called उच्छ्वास, contains verses in the वक्त्र and अपरवक्त्र metres which suggest coming events.) The साहित्यदर्पण (परिच्छेद VI) calls the sections आश्वास कथ भरा how are those princes among poets, i.e. the authors of आख्यायिकास, not to be praised? (i.e. they deserve the highest praise) उच्छ्वाच्चा unwearied even at the end of an उच्छ्वास : i.e. who are able to compose another उच्छ्वास equal in merit to its predecessor वेषा स्वती in whose verses (in the वक्त्र metre) the goddess of speech dwells. In the वक्त्र metre there are eight syllables in each पाद as in अनुष्टुप्. It is defined as 'नाचात्रसौ स्यातामभ्यर्थोऽनुष्टुभि रयातम्'. After the first letter in each पाद there should be no नगण nor मगण and after the first four letters there should be a दगण. उच्छ्वा खित्वा —conveys another idea. A man who is tired heaves out a deep breath. There is an apparent विरोध in saying that they are not exhausted even when they are breathing hard. कवीश्वरा may also mean 'the omniscient gods' i.e. the creator (the plural being used for श्रेय or to show respect). The supreme spirit is often called कवि in the Upanishads and the Gita 'कवि पुराणमनुशासितार' &c गीता 8 9, 'कविर्मेनीषी परिभू स्वयम्भू' ईशावास्योपनिषद् 8 उच्छ्वा खित्वा would mean 'not exhausted or afflicted even at the end of the Universe'. In the Upanishads the Universe containing the Vedas the Heavens, the earth &c is said to be the नि शक्ति of the Supreme 'अस्य महतो भूतस्य नि शक्तिमेतच्चद्रुग्वेदो अस्तेदेतानि नि शक्तितानि' बृहदारण्यकोपनिषद् II 4 10 वक्त्रे सरस्वती. The goddess of speech is often poetically described as dwelling in the mouth of Brahma. Compare 'वतुर्मुखमुखाभोजवनहंसवधुर्मम । मानसे रमणा निल सषशुक्ला सरस्वती ॥' का-यादर्श I 1.

Verse 11 Construe वर्णगोचर गतया वासवदत्तया नून कवीना दर्प-अगलत् वर्णगोचर गतया पाण्डुपुत्राणा शक्त्या इव कवीना (दर्पे अगलत्) The pride of poets indeed melted away on account of वासवदत्ता when it reached their ears, just as the pride of Drona vanished when the missile of the sons of Pandu given by Vasava (Indra) came near Karna वासवदत्ता—This seems to be the work of Subandhu. It is a कथा technically so called. Vide Introduction p 22. It cannot be the आख्यायिका वासवदत्ता mentioned by Patañjali (Introduction p XIII). The authors of आर्यायिकास came in for high praise in the preceding verse. We

naturally expect that in this verse the author should refer to another class of works. In this Introduction Bana assigns only one verse to each of the poets or works mentioned below. There is no reason why he should depart from that rule in the case of आख्यायिका. आख्या is very much like an आख्यायिका and so it is but proper that the वासवदत्ता of सुबन्धु (being a कथा) should receive encomiums after the authors of आख्यायिकाs, if सुबन्धु preceded Bana, as we hold कवि also means द्रोण. The plural कवीनां may be explained as due to the exigencies of श्रेय or as expressing respect. द्रोण was the son of भरद्वाज 'भरद्वाजस्य च एकस्य द्रोण्याः शुक्रमवर्धत । महर्षेरयतपसस्तस्माद् द्रोणो व्यजायत ॥' आदिपर्व 63 6 कवि is a name for द्युम्न and so indicates द्रोण. The story of कर्ण, the son of कुन्ती, is well known. The reference seems to be to the defeat of कर्ण by भीम (vide द्रोणपर्व chap 129, 131, 133). We may also construe कवीनां वाण्डुपुत्राणां (दवे) कर्णगोचरं गतया वासवदत्तया शक्या इव (अगलत्) 'as the pride of the wise sons of Pandu melted away through the javelin that was given by इन्द्र and that came to the hands of Karna. Karna was a generous man. Once Indra who was interested in Arjuna came to Karna as a Brāhmana and begged of him his divine armour and ear ring. Karna true to his word gave Indra what he wanted. Indra being pleased with Karna gave him a शक्ति that would kill one महारथी whoever he might be. See आदिपर्व chap 111 'ददौ शक्तिं सुरपतिर्विद्विष्य चेदमुवाच ह ॥ देवासुरमनुष्याणां गन्धर्वो रगरक्षसाम् । योऽकं जेतुमिच्छेत् सौमनसा न भविष्यति ॥' verses 29-30

Verse 12 भट्टार वदे the prose composition of the revered हरिचन्द्र acts like a king : *e* is pre-eminent like a king भट्टार. or भट्टारक is a term of respect applied to kings in dramas and inscriptions 'राजा भट्टारको देव' इत्यमरः. It was also applied by Jain writers to those who abandoned the worldly life. नृप इव आचरति नृपावदे according to 'कर्तुं स्वहं सलोपक्ष' पा 3 1 11 पद... चञ्चल charming or brilliant on account of the arrangement of words (with गवयन्ध), splendid on account of the firmness of his position (with नृप) पदानां शब्दानां वधेन (रचनया) रञ्जितः ; पदस्य वधेन &c हारी charming (with गवयन्ध), wearing a necklaco (with नृप) We may also separate as अञ्जली अहारी (with गवयन्ध) अहारी not stealing (from the works of others) कृत् . मिति —कृता वगाना क्रमेण (अलङ्कारशास्त्रानुसारेण) मिति यस्मिन्, कृता वर्णानां माहात्म्यादीनां क्रमेण (शास्त्रक्रमेण) मिति येन—In which letters are employed in

accordance with the rules of poetics (with मञ्जुवन्ध), who makes the four Vārnas follow the rules prescribed for each (with नृप) It was the canon of rhetoricians that माधुर्यगुण was most appropriate in शृङ्गार and करुण, and ओज in वीररस माधुर्य consists in employing letters from कू to मू, except टवर्ग, preceded by the nasals of their class, and that in ओज one should employ conjunct consonants joining the first and second or third and fourth letters of each class टवर्ग, शृ and मू 'टवर्गवर्णिता स्पर्शा स्वस्ववर्गान्तशेषरा । लघुप्रेफल्कारी च कोमला परिकीर्तिता ॥ रेफेन यस्य कस्यापि योग आचतुर्वीयदो । स्वोत्तराभ्या मुख्ययोवा परपाठगण शपौ ॥' रत्नावण on प्रतापरुद्र भट्टारहरिचन्द्र ॥ no more than a mere name to us His prose composition has not yet been discovered There is a poem called धर्मशर्माभ्युदय written by a Jain writer हरिचन्द्र A verse of the Gaudaraho (Vide Intro p XII) speaks of a हारिचन्द्र (Prakrit for हारिचन्द्र) वन्ध Is this a reference to this हरिचन्द्र ?

Verse 13 The principal sentence is सातवाहन सुभाषितै रत्नैरिव कोशमकरोत्—सातवाहन made a treasure with fine sayings as with jewels अविनाशिनम् Immortal (as applied to the collection of सुभाषितसु) inexhaustible (with the treasure of jewels) अग्राम्यम्—not vulgar or indecent :—e refined (with सुभाषितकोश), not produced in villages (with रत्नकोश) Jewels are found in the sea or in mines (not in villages) विशुद्धा नाति स्वभावोक्ति येयु (with सुभाषितै), विशुद्धा जाति येया (with रत्नै) of purest character विशुद्धजातिभि means the same thing as 'जातिरग्राम्या' above कोश— a collection of verses that are unconnected with one another :—e the same subject does not run through them all It also means 'a treasure' 'कोश श्लोकसमूहस्तु स्वादन्योन्यानपेक्षक' साहित्यदर्पण VI See also कान्वादर्श I 13 'मुक्तक कुलक कोश सहात इति तादृशः । सर्गवन्धाङ्गरूपत्वादनुक्त पद्यविस्तर ॥'. In this verse the author seems to praise the गायकसप्तशती of हाल That work consists of 700 Prakrit verses It is a collection of verses composed by हाल (सप्तशती I 3) in the Ārya metre (which is a combination of जाति for which see p 7) 'मात्राभिर्गणना यत्र सा जातिरिति वादयत् । अग्निपुराण chap 337 92 सातवाहन (Prakrit सालाहण) is identified by हेमचन्द्र with हाल 'सालाहणमि हालो' देशीनाममाला VIII 66 In the अभिधानचिन्तामणि we have 'हाल सातवाहन' हाल seems to us to be an abbreviated form of the Prakrit सालाहण (स and ह being often interchanged even in modern vernaculars like the Gujarati) क्षीरस्वामी quotes several verses enumerating the names

of famous emperors of old among whom occurs हल 'हलः स्याच्छा-
ल्लिवाहनः'. A king सातवाहन is connected with गुणादय the author
of the बृहत्कथा, for which see verse 17. गुणपति is defined as
'पुराणेष्विनिहासेषु तथा रामायणादिषु । वचनं सारभूतं यत्तत्तु गुणपतिमुच्यते ॥'.

Verse 14. प्रवरसेनस्य कुमुदोज्ज्वला (कुमुदवत् उज्ज्वला) कीर्तिः सेतुना
सागरस्य परं पारं प्रयाता कुमुदोज्ज्वला (कुमुदेन तदाख्येन वानरसेनापतिना) उज्ज्वला
कपिसेना सेतुना सागरस्य परं पारमिव प्रयाता. The author here praises the
Prakrit poem called सेतुबन्ध or रावणवध. Bana is engaged in this
Introduction in celebrating the names of authors and their
works. Hence it follows that प्रवरसेन was the author of सेतुबन्ध.
There is a tradition that the सेतुबन्ध was composed by कालिदास
and that प्रवरसेन was only the patron of that great poet. Bana's
words at least do not lend any support to this tradition. The
Rajatarangini speaks of several kings of Kashmir that bore
the name प्रवरसेन. At the command of हर्ष विक्रमादित्य of उज्जयिनी the
kingdom of काश्मीर was offered to a poet मातृगुप्त who is often
identified with कालिदास without any reason beyond the fact
that both names mean the same thing. When at Harsha's
death मातृगुप्त abdicated the throne, प्रवरसेन (II) ascended it
and generously treated मातृगुप्त; vide राजतरङ्गिणी III. 125-323.
Dandin says that the language of the country of Mahārāshtra
is Prakrit *par excellence* and that the सेतुबन्ध is composed in
(महाराष्ट्री) प्राकृत. 'महाराष्ट्राभ्रवां भाषा प्रहृष्टं प्राकृतं विदुः । सागरः सुकिरलानां
सेतुबन्धादि यन्मयम् ॥' काव्यादर्श I. 34. If, as tradition says, the
author of the सेतुबन्ध was a king, may we hazard a conjecture
that he may have been one of the Vakātaka kings? In the
Chamma and Sivani copperplate grants (O. I. I. III pp 235,
243) we have two प्रवरसेन of the Vakātaka family. In the
army of the monkeys कुमुद was a commander. 'शरभः कुमुदो
महिषानरो रम्भ एव च ॥ एते चाम्बे च बहवो वानराः कामरूपिणः । रामायण
निबन्धा 39. 37-38. The monkeys under the supervision of
their leader नल, son of विश्वकर्मा, constructed the bridge by
means of which they crossed over to लङ्का. See युद्धवाण्ड chapter
22. 74-75 'तानि कोटिमहस्रानि वानराणां महोज्जसाम् ॥ बहन्तः सागरे सेतु
जग्मुः पारं महोदधेः ।'. The Com. construes प्रवरसेनस्य also with
कपिसेना 'प्रवे द्रुते रमो येषां ते प्रवरसाः वानरास्तेषामिनः स्वामी, प्रवरा च सेना
यस्य स सुग्रीवश्च'. According to this प्रवरसेन is सुग्रीव (प्रवरस-रन),
because he was the master of monkeys who have a liking for
leaping or because he had an excellent army. कुमुद is a white
lotus and कीर्ति is poetically represented as white.

Verse 15 Bana here eulogises the dramatist Bhasa. Kalidasa speaks of him in his मालविकाग्निमित्र as very famous. For a reference to him in the Gaudavaho see p. XII of the Introduction. The सरस्वतीकण्ठाभरण quotes the verse 'भासयत्यपि भासादी कविवर्गे जगत्प्रवीम् । के न याति निबद्धार कालिदासस्य दासताम् ॥' The सूक्तिमुक्तावलि quotes a verse of राजशेखर about भास 'भासनाटकचक्रुःपि तेने शिरो परीक्षितुम् । स्वप्नवासवदत्तस्य दाहकोऽभूत् पादक ॥' Peterson's Intro to सुभाषितावलि pp. 80-81. Until very recently it was believed by all that Bhasa's dramas were lost. Mr T. Ganapati Sastri of Trivandrum has published about thirteen plays the authorship of which he ascribes to Bhasa on several grounds. We have our own doubts as to whether the plays now put forward are the genuine works of Bhasa. But obvious considerations prevent us from entering into that question here. The principal sentence is भास नाटके देवकुलैरिव यशो लेभे सूत्र रम्भे — सूत्रधारेण कृत आरम्भ येनाम्—that had an introduction spoken by the manager of the stage (with नाटके), that were constructed by architects (with देवकुले) बहुयो भूमिका येषु, बहुय भूमय येषु—in which there are numerous characters (with नाटके), in which there are several stories. The affix क् is optionally added to all बहुव्रीहि compounds. सपनाये containing पनाया (with नाटके), possessed of banners (with देवकुले) पनाया is a term in dramaturgy. There are five अर्थप्रकृतिस (the leading sources of the principal object in a drama) viz., वीर, विदुः, पताका, प्रवरी and वार्थ. पताका is defined by भरत 'यद्वत् हि परार्थं स्वात्मधानस्योपकारकम् । प्रधातव्यं यन्नेत सा पताकेति कीर्तिता ॥' नाट्यशास्त्र 19-23. It is an episode which has no purpose in itself, but is put in by the author for serving as a foil to the principal theme, e.g. the representation of the career of सुग्रीव when the principal theme is रामचरित. The दशरूप्य says 'प्रासङ्गिक परार्थस्य स्वार्थो यस्य प्रमद्वत् । सानुबन्ध पताकास्य प्रवरी च प्रदेवमाह ॥' I. 13. On this वल्लभ's comment is 'दूरे यदनुवर्तते प्रसङ्गि सा पताका । सुग्रीवचरितकृतम् । पताकेनागाधारणनायक विद्वत्तदुपकारितम् । यदर्थं सा प्रवरी यवपादिकृतान्तम्' The मादित्यदर्शन defines पताका as 'न्यायि प्रासङ्गिक वृत्त पताकेत्यनिर्णीयते' This is quite different from पङ्कटस्थानम्, which is of four kinds. See साहित्यदर्पण VI for it. It is not to be supposed that Bhasa alone among the dramatists before P. wrote plays that were commenced by सूत्रधार or that contained varied dramatic personae or पनाया. Bana's only object is to show, by taking three paronomastic clauses, similarity between temples and dramas.

Verse 16 In this verse Bana offers a very glowing tribute of praise to the prince of Sanskrit poets Translate 'who indeed does not feel delight the moment the fine sayings of Kalidasa are uttered, sayings which are sweet and agreeable (साद्र) like sprays of flowers? The idea is that even men of ordinary intelligence are delighted with Kalidasa's sayings, much more therefore will those possessed of high critical faculty find delight in them वा does not mean 'or' here It is to be connected with वस्य (कस्य वा न प्रीतिर्जायते), the meaning being 'I should like to know who is not &c' Compare for this use of वा 'परिवर्तिनि संसारे मृत को वा न जायते' Note also the use of इव in a similar way 'परेस्त्वदन्य कश्चापहारये-मनोरमामात्मवधुमिव ध्रियम् ॥' विराताजुनीय I 31 निर्गताम् when uttered by anyone (with सुक्तिषु), come out (मञ्जरीषु) The मञ्जरी also is fragrant and thick or glossy (साद्र) The reading मधुरसाद्रांश्च (wet with sweet juice) is not so good, as it cannot be well construed with सुक्तिषु This verse indicates in our humble opinion, that Kalidasa was an household word in the days of Bana and that therefore the former preceded the latter by a long interval of time

Verse 17. The principal sentence here is—बृहत्कथा हरलीला इव कस्य विलयाय नो (भवेत्)—In whom would the बृहत्कथा not cause marvel, as the sportive action of Siva goes? The बृहत्कथा here spoken of is a work in a Prakrit dialect called पैशाची ascribed to गुणादय The original work in पैशाची is not now extant But it is certain that in the 11th and 12th centuries of the Christian era it was available We have abridgments of the work in Sanskrit compiled by two Kashmirian Pundits, Kshemendra (11th century) and Somadeva (12th century) सोमदेव tells us in the कथासरित्सागर 'वयामूल सधैवेतन्न मनागप्यतिक्रम । मन्थविस्तरसंक्षेप मात्र भाषा च मिथये ॥ I 1 10' A third redaction of the ancient बृहत्कथा was issued by a French Scholar M Lanôte See J R A S for 1906 p 689 for a Tamil work based upon the बृहत्कथा Why the book was written in पैशाची is explained in the 6th and 7th chapters (तरङ्ग) of the first स्कन्ध of the कथासरित्सागर The story resembles that of the sibylline books गुणादय was originally a minister of शतनाहन king of the Deccan Being defeated in a wager he went to the विन्ध्य forest, learnt पैशाची, wrote a work in his own blood containing seven lakhs of verses. When the king would not receive a strange/

work like that, गुणादय read each page and burnt it. Ultimately the king sent for गुणादय when only a lakh of verses remained. For references to गुणादय and his बृहत्कथा see Introduction p. XXII (footnote). According to the कथासरित्सागर, गुणादय had to forego संस्कृत, प्राकृत and देशभाषा. We hazard the conjecture that पैशाची was the name given to Pāli or some dialect similar to it by गुणादय to prove true to his word or by others before him in derision as the language of the Buddhistic heretics (who would be no better than विद्याचक्षुः to orthodox Indians). The बृहत्कथा excites wonder on account of the marvellous stories it contains. समुदीपितः कन्दर्पः यथा by which passion is excited (with बृहत्कथा). The बृहत्कथा, to judge from its abridgments, contained numerous stories of love and intrigue. The Com. explains in another way also 'समुदीपितः प्रकाशितः स्वार्ति नीतः कन्दर्पो नरवाहनदत्तो यस्यामिति । स हि कामाक्ष इति आगमः'. नरवाहनदत्त was the son of वासुराज and वासवदत्ता and was crowned king of the विद्याधर. 'गगनादुच्चरितं काले तस्मिन्मरुत्सु ॥ कामदेवावतारोऽयं राज्ञातस्तयारमजः । नरवाहनदत्तश्च जानीक्षेममिहास्वया ॥' कथासरित्सागर 4th स्कन्ध 3rd तरङ्ग verses 72 73 समुदीपितः कन्दर्पः यस्याम् or यथा (with हरलीला) by which Cupid was burnt up. Or we may separate समुद् and दीपितकन्दर्पः. समुद् (मुदा सह) = सहर्षा full of joy. मदन wanted to help the gods against the demon तारक who was destined to be killed by the son of शिव. In order to induce शिव to marry पार्वती Cupid was about to shoot his flowery arrow, when Siva, coming to know his intention, burnt him to ashes in wrath with the fire from his third eye. कृत गौरीः प्रसाधनं (lit. accomplishment i. e. propitiating) यस्याम्. The Com. explains in two ways. गौरी was a goddess presiding over some विद्या which was propitiated by नरवाहनदत्त. The other is a strained explanation 'गौरी प्राति पूरयति गौरीयः । साधनं परिकरवन्धो यथाप्रस्तावो यस्याम् । गौरीप्रेरितेन हि हरेण तथा तस्यां परिकरवन्धः कृतो यथा साञ्जीव विधिरे'. The story narrated in the बृहत्कथा was first given to पार्वती by शिव. Vide बृहत्सामञ्जरी I. 1. There is no necessity to divide the words in an unusual way (as गौरीय and साधन). The simple meaning is — शिव propitiated गौरी by telling her the original story of the बृहत्कथा. प्रसाधन also means 'decoration' (with हरलीला).

शेष । उदीर्यमाणगीत्याधारभूतपदोपचारात्काव्यमप्युत्साह इति केचित् । यत्र पूर्वं श्रोत्रेनार्थ उपक्षिप्यते पश्चात्त एव गवेन वितन्यते मध्ये वृत्तनिबन्धश्च भवति स परि समाप्तार्थ उत्साह उच्यते इत्यन्ये' . In construing this verse we have to remember two things . Firstly, in the preceding verses Bāna eulogises eminent poets and their works so it is not unnatural to expect that आद्वराज is the name of a poet . Secondly, in the following verse the author in a strain of humility says that he is taking a bold step in writing an Ākhyayikā about his patron Harsha . He intimates that he has no intention to rival the works of the great poets of old, but that his sole motive is to give expression to his admiration for his patron . The plain meaning is 'my tongue as if drawn inwards by the Utsahas composed by Ādhyarāja, does not set about to write a poem' . The idea is that the Utsahas of आद्वराज are such works of genius that I (बाण) cannot embark on making an effort in the same direction for fear of being ridiculed when my puny gifts are compared by people with the giant intellect of आद्वराज . The idea conveyed by हृदयस्य स्मृतैरपि is this—Bāna had studied the उत्साहs of आद्वराज and so they were हृदयस्य . As they were हृदयस्य (and so inside the body) they may be fancied as able to draw his tongue in . But the works of आद्वराज were not bodily present in Bāna's heart . They were only remembered . In order to draw anything, the presence of the person drawing is necessary . But in the case of the उत्साहs their very memory (the mere memory of their worth and greatness) is sufficient to draw his tongue in (i.e. to prevent Bāna from writing any poetic work) . This is the force of the word अपि in स्मृतैरपि .

Who आद्वराज was and what were the उत्साहs he composed it is difficult to say . The alternative explanations given by the com. convey some idea of what they may have been . According to the commentator रत्नेश्वर on the सरस्वतीकण्ठाभरण, आद्वराज is another name of शालिवाहन who encouraged the study of Prākṛit (vide Intro p. \ footnote) . Against accepting this interpretation the only objection is that Bāna has already praised सानवाहन (who is the same as शालिवाहन) in verse 13 . Peterson thinks that it is a mistake to take आद्वराज as a proper noun (Intro to Ādambarī, p. 96) . He regards आद्वराज as almost the same as आचराज . He takes उत्साह to mean 'brave deeds' . Some MSS read आचराज but that

seems to be an emendation due to the difficulty of explaining आद्वयान One edition reads 'कृतोच्छासै' which also seems to be an unauthorised emendation Pischel held that आद्वयान was Harsha himself (J R A S for 1903 p 830) But it is not clear why Harsha should be called आद्वयान Some take the verse in a sarcastic sense If आद्वयान is ज्ञानिवाहन (or सातवाहन), we know how he discouraged (the opposite of उत्साह) गुणाद्वय when the latter brought his strange work of seven lakhs of verses But several objections can be urged against this way of explaining the verses There is no reason why Bana should indulge in sarcasm against a famous king that died several centuries before him Besides this sense does not fall in well with the next verse Mr F W Thomas is troubled by the word अपि in स्मृतैरपि and thinks that the reference may be to some psychological doctrine according to which memory does not reside in the heart (J R A S 1903 p 830)

Verse 19 तथापि although I am afraid of the ridicule that may be poured upon me in striving to reach the position of a poet of the eminence of आद्वयान नृपते चापलम् through my devotion to my king (Harsha), I, being undismayed and eager to carry out (my undertaking) make bold to plunge with my tongue in the ocean of Ākhyāyika He means that he is going to write an आख्यायिका about हर्ष and sing his praises with his tongue That is a rash undertaking (चापल) for one like him Separate भवत्या अभीत अभीत may also mean 'being surrounded : e protected all round (अभि + इत) घुबन Swimming घुबन एव चापलम् It is a rash act to plunge in the deep ocean निवहणे आकुल would also mean anxious to go across to the other side (with one who plunges into the ocean)

Verse 20 Here आख्यायिका is compared to a bed (शय्या) सुखे लिना (सुखेन प्रबोध गान तेन लिप्ता) charming on account of conveying knowledge with ease or charming on account of its being easy to understand The Vedas and Sastras contain injunctions laying down how one should act Poetry like a bitter pill coated with sugar inculcates good conduct and abstinence from sin in a sweet persuasive manner Compare 'स दुःखापरतोमिथ शस्त्रार्थमपि सुखेन प्रथमालोचयन् विवर्ति बद्ध भेषजम् II', compare also 'बद्धरीषवद्व्याख्यमपि पाठ्याधिनाशनम् । आरापयन् वदन् शब्दम विवेकगदापहम् II' काव्यालङ्कारनामधेनु सुखं लिप्ता that is agreeable

because one rises from it in a happy mood (with शय्या). सुप्त-प्रबोध (waking up from sleep) तेन छतिना शोभनानां वर्णानां यत्ना (arrangement) तेन उज्ज्वलै (शय्ये). See above p 10 as to the employment of particular letters for a particular purpose सुवर्णं ज्वलै brilliant on account of being overlaid with gold or on account of the combination of agreeable colours (with प्रतिपादकै) प्रतिपादकै that convey sense (with शय्ये), with the feet (of the bed) शय्या is used in another sense also. It means 'such a collocation of words in a poem that no word can be substituted by another without marring the beauty of the poem 'या परानां परान्यो-यमेवै शय्येति वध्यते।' प्रभाष रत्न (वृत्ति-पदविनिमयात्तद्विष्णुत्वाद् यत्नं पदानुगुण्यरूपा शय्या) काण employs the word in this sense in the वादम्बरी 'शुक्लहालापविलासकोमला करोति रागं यदि कौतुकाधिरम् । रसेन शय्यां न्ययगभ्युपगता यथा जनस्याभिनवा नभूरिव॥' (Intro 8th verso) The words सुप्तः, सुवर्णः and प्रतिः mean the same thing with शय्या in this sense as with आख्यायिका. The अग्निपुराण says that शय्या is the same as मुद्रा 'अभिप्रायविशेषेण वचि शक्ति विवृण्वती । मुद्रायां वितीति सा मुद्रा सेव शय्यापि नो मते ॥' 342 26

Verse 21 ज्वलन् प्रनापञ्चलन पञ्च प्रावार तेन कृता नगन रक्षा येन
'who protects the world by the rampart wall (प्रावार) of the fire
of his glorious valour सखलानां प्रणयिना मनोरथा तेषां सिद्धौ श्रीपवत
) Who is a श्रीपर्वत in fulfilling the desires of all suppliants प्रणयिन्
a friend, or one who comes with a request श्रीपवत is a moun-
tain in Telingana sacred to शिव 'श्रीपर्वते महादेशे देव्या सह महाप्रति ।
न्यवसत्परमप्रीतो ब्रह्मा च त्रिदशे सह ॥' वनपर्व 85 19 20 The story runs
that हस्ती practised penance there and secured the boon of always
reclining on the ohest of Vishnu Compare 'श्रीपर्वताश्चर्यवार्तासहस्रा
भिरेन जरद्वद्रविष्णुर्भाषिणेन (p 227 of वादस्वरी Peterson's ed)

P. 2 ll 20—28 एष प्रादुरभयन् अनुभूयते ।। it is heard : it is handed down by tradition किल indicates 'as the story goes' 'वार्तासम्भाव्ययो किल' इत्यमर स्व विष्टन् presiding over (or dwelling in) his world (ः ।। ब्रह्मलोक or सत्यलोक) प्रमेष्टी = ब्रह्मा (परमे पदे विष्टवीति) It is the subject of आसाधने विष्टा विष्ट occupying his lotus seat that was fully expanded इन् (in विकासिन्) ।। affixed in the sense of नित्ययोग (the lotus on which ब्रह्मा reclines ।। always expanded) 'भूमनिन्दाप्रशस्तासु नित्ययोगोऽतिशायने । सम्बन्धेऽतिविवक्षायां च भवन्ति मतुवादयः ।।' एष एव विष्टो (विस्तीर्यते इति) 'विष्टो विष्टी दर्भमुष्टि पीठाद्यमासनम्' इत्यमर ब्रह्मा ।। called वमलासन मुनासीर (इन्द्र) प्रमुख येषाम् The word ।।

also written as 'नुनामीर, क्षीरस्वामी derives as 'श्रीमता नासीरा अग्नेरा अस्य नुनासीरयोस्त्वमित्येके. गीर्वाणे = देवे. गी (वाङ्) एव वाण (वदयो रमेदार) वाणं येयान् सं also explains as 'मिर स्तुनिरुपा वणन्ति भवतीति' मक्षो कुवन् engaged in philosophical discussion about मक्ष मक्षोच = मक्षोच वदा उक्ति मक्षोच is generally used as a noun in the neuter, but here it is an adjective of कथा मक्ष means either Veda or the supreme all pervading spirit which is the subject-matter of the Upanishads. 'वद ह्यसि वयं च' वा 31106 (वदमाने वयं स्वात् पात् यत् अनुपसर्गे मुपि उपपदे । मक्षोचम् । मक्षवचम् । ति की) सं० explains 'मक्षोधा सा कथा यस्यामुच्यते मक्ष नाश्रयम्' See मनुस्मृति 3231 'यद्यद्वेचेन विप्रैश्चत्तत्प्रादमात्मन । मक्षोपाथ कथा पुनर्वा त्वित्तमामेनदीप्तिनम् ॥' मेधातिथि on मनु० explains 'मक्षोधा मक्षणि वेदे वा उपपत्ते कथयन्ते सा मक्षोपा देवाभिरुपुक्ष वृत्रवप सरमादृत्यमित्याया । अदवाव सिदे कानी चरतीत्यादि' अन्याश्च भावयन् engaged in (it causing to be put ting forward) other blameless (निरवध) discussions on various lore विद्याs were either four or fourteen The four are आ-वीक्षिणी (metaphysics), वक्षी (the three Vedas), वार्ता (agriculture and trade), दण्णीनि (science of Government) See वाणवदस्य अर्थद्वय, p 6 'पुराणयावमीमासापमज्ञास्त्राहमिश्रिता । वेदा स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥' वाच० I 3 (1 = 4 Vedas, six वेदाह्म पुराण, -याय, मीमांसा and धर्मशास्त्र) These are the fourteen Vidyas गोष्ठी an assembly or discourse In ancient times गोष्ठी was somewhat like a modern club 'समानविचारितकौल्युद्धिवयमामनुरूपैरालापैरेकनासनबन्धो गोष्ठी' सं० If we read निरवधविद्या as one word, then we shall have to separate as निरवध अविद्या, which does not yield a good sense. If we read निरवधविद्या the meaning will be the same or we may interpret as 'discussion about the knowledge of the Blameless One' (1 = मक्ष) निरवध is an epithet of मक्ष Compare 'निष्कल निष्क्रिय शान्त निरवध निरजनम्' श्वेताश्वनरोपनिषद् 619 Note the words 'निरवधविद्या विद्योत्तितानि' in the last para of the first उच्छ्वास (p 10 text) Separate तथा आसीन (sitting) त्रिमुवनेन प्रतीक्ष्य पूज्यम् (from ईक्ष् with प्रति) -प्रजापतय —In the मनुस्मृति the ten प्रजापतयis enumerated, do not include मनु, दक्ष and चाक्षुष 'पती प्रजानामसृज महर्षीनादितो दश ॥ मरीचिमन्यज्जिरसी पुलस्त्य पुलह कतुम् । प्रचेतसं वसिष्ठ च भृगुं नारदमेव च ॥' मनु० I 3430 In the मनुस्मृति (I 36) we are told that these ten प्रजापतयis created seven Manus of whom चाक्षुष is the sixth (मनु० I 62) The रामायण gives a slightly different list (अरण्यकाण्ड 1479) दक्ष is a well known प्रजापति He was born from the right मण्डल of मक्ष (vide आदिपर्व 6610). Probably the author uses the word प्रजापति not in a technical sense, but in a general sense.

'progenitors' सप्तर्षय पुर सरा. (मुख्या) येषाम्. The seven sages are मरीचि, अत्रि, अहिरस, पुलस्त्य, पुलह, ऋतु, वसिष्ठ के चारयन् some uttered with proper accents hymns from the Rigveda that are appropriate for praising (God) The Rigveda mostly consists of verses praising various deities, describing their wondrous works and soliciting the gods for various boons केचि पठन् some recited the Yajus formula containing worship 'ह्यार्ययोरेपचिति' इत्यमरः अपचिति पूजा भजन्ते इति प्रशंसासामानि साम hymns containing praise साम verses are to be sung Almost the whole of the सामवेद is taken from the Rigveda. A Yajus is in prose, while ऋग् is in a metrical form Bana uses appropriate verbs and descriptive words with reference to the ऋग्वेद, the यजुर्वेद and the सामवेद विवृत ऋग्विद्यातन्त्रं वै that explained (let laid bare) the doctrines (or dogmas) of the performance of sacrifice 'तत्र प्रधाने सिद्धान्ते' इत्यमरः व्याचक्षिरे expounded (3rd plu Perfect of चक्ष् with वि and आ) विधानां विमवाद (difference) तेन कृतः due to the difference of the lore they had studied It is better to read with B 'अन्योन्यस्य विवादा' प्रादुरभवन्—(naturally or spontaneously) arose What the author means is—The sages had each of them made a profound study of some particular विद्या and so disputes arose among them not out of envy or pride, but because each was specially devoted to a particular विद्या and so gave expression to his views without meaning any offence to other persons present

P 2 l 20-p 3 l 15 अद्याति जहास अति प्रहृत्वा by nature extremely irritable अत्रेस्तनय -अत्रि's wife was अनसूया = daughter of दक्ष अत्रि had three sons सोम, दुर्वासस् and दत्तात्रेय See विष्णुपुराण I 10 तारापते (चन्द्रमस) भ्राता The moon is said to have sprung from the lustre of Atri's eye See हरिवंश 25 'नेत्राभ्यां वारि सुस्ताव दशधा द्योतयद्दिशः । त गर्भं विधिना दृष्ट्वा दश देव्यो दधुस्तदा ॥ समेत धारयामासुर्न च तं समशङ्खनुवन् ॥ स ताम्य सहसैवाथ दिग्भ्यो गर्भं प्रभाविता । पपात भासयँहोवाग्दीताशु सर्वभावन ॥' verses 6-8 Note 'अत्रिनेत्रनिर्गतस्य' दृष्ट इव जनेन जन्मदिवसं कुमुदबन्धो' इव चरित 7th उच्छ्वास मन्दपाल नाम यस्य स मन्दपालनामा तेन कलह करोति इति कलहायते according to 'शब्द-वेदकलहाभ्यन्वमेवेभ्यः करणे' पा 3 l 17 (एभ्यः कर्मभ्यः करोत्यर्थे क्यङ् स्यात् । ति कौ) विस्तरमकरोत् he struck a discordant note विस्तरम् may be taken as an adjective of साम or as an adverb सर्वेषु goes with मुनिषु शापमयात् प्रतिपन्नं मौनं वै that took to silence through fear of a curse दुर्वासस् was well known for cursing persons at the slight

est offence अन्या सम्भवे while Brahmā paid no heed (to the lapse of दुर्वासस्) being engaged in conversing with some one (देवी) supposed to have sprung from the lotus in the navel of Vishnu Compare first part of the 4th उच्छ्वास 'द्विजवर स्वेच्छागृहीतकोपो नामिषन्नश्च पुण्डराकेक्षणत्' भगवती कुमारी—connect these with देवी सरस्वती below The principal sentence द्विभगवती कुमारी देवी सरस्वती भूत्वा जहास विधित् उमुच बालभाव यस्मिन् or येन (at of वयसि) which had just cast aside childhood : & which had just passed the stage of being a mere girl भूपि नवयौवन येन—The idiom—she was so charming at that age that youth itself had its charms heightened by claiming her as one of its owners गृहीतचामरा प्रचलती भुवला यस्या whose creeperlike hand held a chowrie and was waving पितामह = ब्रह्माण् उपवीज्यती fanning निर्मत्सर्गार्थ ताडन तेन जात राग (रक्तवर्ण) ययो निर्भनन समाना brilliant with her spray like feet naturally red, that as if seemed to have grown red by stamping (on the ground) for censuring (दुर्वासस्) Her feet were naturally red, the poet fancies that they grew red because she stamped with her feet on the ground by way of finding fault with दुर्वासस् who had committed a mistake in singing a मन्त्र verse. शिष्य चरणा whose feet were musical with two anklets that jingled in accordance with the movements (क्रम) of her steps as if they (नृपुत्रदुग्ध) were two pupils वाचास्ति चरणौ यस्या As she moved about, the anklets on the feet jingled The words पद and वाचा yield another sense with शिष्यद्वय The पदपाठ of the Rigveda is ascribed to शाकल्य in the निरुक्त ब्रम्, जय and घन are certain arrangements of the verses of the Rigveda intended to preserve the purity of the text The क्रमपाठ is ascribed to पाञ्चाल ब्राह्मण See द्वाविंशत्पर्व 343 103 The अनुशामनपर्व (85 90) mentions both पद and क्रम The क्रमपाठ of the verse इदं विष्णुर्विचक्रमे देवा निदधे पदम् would be 'इदं विष्णु । विष्णुर्वि । वि चक्रमे । चक्रमे देवा । देवा नि । नि दधे । दधे पदम् । पदमिति पदम् ।' शिष्य would be noisy (मुनर) by repeating the पदपाठ and the क्रमपाठ The words चरण and शाला are sometimes used as synonyms, 'चरण means 'शालाध्येतृ' : & 'those who study a particular शाखा of the Veda, an ideal succession of teachers and pupils' This latter sense is required here (with शिष्य) मदन द्विपत् who (सरस्वती) had legs appearing like the pillars of the arched portal of the city of love. 'मदनागरस्य शीरेण तल्ल ल ययो इव विज्रम यम् (at of 'द्विपदम्). Her legs were straight and delicately proportioned Therefore

they as if supported (i. e. excited) love, as pillars support the portal of a city. This is not a very elegant way of describing सरस्वती. The reading धर्मनगरं would make सरस्वती the support of धर्म. This is somewhat better. लील = to be connected with विन्यस्तं. उक्ता कलहस्ता तेषां कुल तस्य कल आलाप तद्वत् प्रलपति इति "प्रलापिनि सलील-किसलया who had sportively placed her sprout like left hand on the string of her girdle that jingled like the sweet murmur of the swarms of love लोक कलहस्त उक्त" = उक्त णित्त 'उक्त उन्मना' पा 5 2 80 Small bells were attached to girdles विन्यस्त वामहस्त एव किसलय यया. विद काया whose body was rendered pure by the Brahmanical thread hanging down from her shoulder, as if it (ब्रह्मसूत्र) were a coil of virtues that stuck to her on account of dwelling in the heart of the wise ब्रह्मसूत्र-दशोपवीतम् (ब्रह्मणि वेदग्रहणकाले धृत सूत्रम्) सरस्वती dwells in the mind of the wise, गुण (virtues) also occupy the heart of the wise. The मानस lake was created by ब्रह्मा whose daughter was सरस्वती, so she may be said to be dwelling on the मानस lake ब्रह्मसूत्र is a coil of गुण (threads) 'कैलासशिखरे राम मनसा निर्मित सर । ब्रह्मणा प्राणिद यस्मात्तदभू मानस सर ॥' रामायण Compare the description of महाशेता 'मण्डलीकृतेन ब्रह्मसूत्रेण पवित्री कृतकायाम्' कादम्बरी p 130 of P भास्वान् मध्यमायकम् (मध्यरत्न) यस्य—the central gem of which is brilliant अने . यत्तं inlaid with many pearls (अनेकमुक्ताभि अनुयातम्) अपवर्गमार्गम्—मोक्षमार्गम् चार is placed to be मोक्षमार्ग because the two epithets भास्व and अनेक apply to both भास्वत सूर्यस्य मध्य नवतीति नायक—the path of final beatitude leads through the sun. The Upanishads speak of two paths, देवयान and पितृयान. Those who follow the doctrine of works, reach by various stages the moon and after enjoying the fruits of their good works there, they have to be born again. Those who follow the path of knowledge were supposed to reach by various stages the sun and thence to attain to मोक्ष. When there is मोक्ष, the cycle of births and deaths ceases. 'ते य एवमेन्द्रिये जामी अरण्ये अद्या सचमुपासते तेऽर्चिर भिस्मभवन्ति, अर्चिरोऽह , अह आपूर्यमाणपक्षमापूर्यमाणपक्षाद्या षण्मासानुद्वेष्टादित्य एति भासेभ्यो देवलोक देवलोकादादित्यमादित्यादिषुत तान्वेष्टतान्पुरुषोऽमानव एव ब्रह्मलोकान् गमयति तेषु ब्रह्मलोकेषु परा परावतो वसन्ति तेषां न पुनरावृत्ति' बृहदारण्यकोपनिषद् XI 2 14 In the गीता, they are called बुद्धगति and कृष्णगति 'बुद्धकृष्णे गती ह्येते जगत शश्वते मते । एकया यात्यनावृत्तिमययावतते पुन ॥' VIII 26 The com quotes the verse 'परित्राह योगयुक्तश्च शरथा भिमुख हत । द्वाविमौ पुरुषौ लोके सूर्यमण्डलभेदिनौ ॥' which is महा उद्योगपर्व

33. 61 with slight variations वदन...राजमाना resplendent with her quivering lip that was red as if with the Alaktaka dye from the feet of all the Vidyās that had entered her mouth. Alaktaka dye was applied to the feet by young ladies. Her lip was naturally red. The poet fancies that the redness was due to the fact that Vidyās (ladies) in entering her mouth left some lac sticking to her lip. A very learned person is often spoken of as one on the tip of whose tongue dance Vidyās. Compare 'अमुष्य त्रिधा रमनाग्रनर्तकी' सरस्वती, as presiding over all Vidyās, would naturally have them at the tip of her tongue 'भोगधरी तु रदनचटुशो दशनवाससी' इत्यमरः. सं... प्रतिमाम् (her cheek) on which was reflected (संज्ञान्) an image of the black antelope skin of Brahmā. साम... इतिगामिवा as if the deer in the moon had got down on it for listening to her singing sweet with śāman (hymns) सामभिः or साम्नां मधुरं गीतं तस्य आवर्णनाय अवनीर्गः शशिहरणः दद्याम् (a/lj. of वनोदस्वरीम्) Deer are very fond of music. The spots on the moon were supposed to be either a deer or hare. Compare the verse 'अङ्ग वेदवि चन्द्रकिरे जलनिधेः पङ्क परे मेनिरे सारङ्गं वनिविष सज्जगदिरे भूषणवभेष्यपरे ॥ इन्दो वदमिगेन्द्रनीचमवदयाम् दग्धिद्वयते तन्मार्गं निधि वीजमन्धनममं बुद्धिम्बमानमदे ॥' The reflection of the deerskin of Brahmā on her bright cheek is fancied as being the deer in the moon. The bright cheek was like the moon. As the goddess was in heaven, it is appropriate that the deer in the moon is spoken of (and not an ordinary one) त्रि .. ह्यः One of whose creeper-like eyebrows was raised in a curve (त्रिदंष्ट्र) and with contempt (मावदम्). अथवा मह मया स्ताउवा He felt contempt for दुर्ज्ञानम् when the latter committed a mistake through wrath मोद... प्रवदते as ॥ washing one ear that was soiled by hearing the discordant note (of रागिनः)

of others सरस्वती under the garb of the white flower smiled, at the lapse of दुवासस् धृति स्वमाना who was attended upon by swarms of bees in the flowers of her ear ornament that (bees) besought her ear as if they (bees) were Omkāras The bees hovering round the flowers on her ear seemed to be making requests (प्रणीय) to her ear प्रणव (ः e the syllable Om) also ॥ धृतिप्रणवि (ः e the friend or constant attendant of Veda) The mystic syllable ओम् precedes the study of the Veda or a Vedic text Compare 'ओङ्कार स्वगद्गार तत्साद् मद्गन्धं अध्येष्यमाण एतदादि प्रतिपद्यत' आपस्तम्बधर्मसूत्र I 136 'आसीत् महीक्षितामाद्य प्रणवदण्डसामिब' रघु I 11 धृति वेद प्रणयति that lend forth : e introduce Veda सूक्ष्म शरीरा whose figure was covered with a spotless silken robe of fine texture (सूक्ष्म) as if with a flash of intellect प्रतान shoot or tendril सूक्ष्म subtle (with प्रज्ञा) विमल pure (and not wicked or sinful) with प्रज्ञा Her fine robe was like the subtle flashes of intellect वाङ्मय विरती spreading in all directions the pure moon light of her teeth as if it were literature ज्योत्स्नाया आलोच तम् The bright teeth of सरस्वती gleamed forth when she laughed at दुवासस् The teeth as they belonged to सरस्वती, were really वाङ्मय (वाच सरस्वत्या विकार) वाङ्मय also means literature Pure literature spreads enlightenment in the world

॥ 3 ll 16 25 दृष्ट्वा जग्राह The principal sentence is दृष्ट्वा च ता तथा हसन्तीं स मुनि वारिणा समुपस्पृश्य शपञ्जल नम्राह दुर्युधीत विचार्य तेन अवलेप तेन दुर्विदग्धे (vocative) that are puffed up with vanity at the (acquisition of) particle of ill understood knowledge शिर शरारो (adv of कलापस्य) that fell dishevelled as the knot was unloosened when he shook his head शिर कथ्येन शीर्षमाण यथ तेन विशरार (from श्रु with वि) तस्य श्वघोरार 'वा 3 2 173 (शरार, वदार) उमिपन् पिङ्गलिमा यस्य the yellow colour of which flashed forth पिङ्गलिमन् m from पिङ्गल with ulia इमन् 'दृष्ट्वादिभ्य इमनिज्या' वा 6 1 122 रेतिवद्वा = तेजस्तान्त्वा वा सिद्ध दिश as if sprinkling the ten quarters with the fluid of the fire of his wrath The reddish—yellow gleam of his matted hair is fancied to be a fluid spreading over the world Fire has a reddish flame The reddish जटा is like a flame of fire (here identified with wrath) कृत वज्रन्—This clause contains a complicated pun The plain sense is that Durvassas knit his eyebrow into a terrific curve whereby his broad forehead was contracted into

wrinkles These wrinkles looked like the lines on a chessboard (अष्टापदम्) अन्धवारितं स्लाटपट्टमेव अष्टापदं यया (adj of भ्रुकुटिम्) This is one of the earliest allusions to the game of chess, which was invented in India 'अष्टापदं शारिफलम्' इत्यमरः (अष्टौ पदान्यस्य) It is a board divided into eight rows, each row having eight squares. It is a question with some whether अष्टापदं is a chess board or only a draught board (Marathi संगित्याग पत्र) We incline to the former view. Bana at all events associates it with the game of chess. Compare 'अष्टापदानां चतुरङ्गवत्पना' हर्षचरिते. 2nd उच्छ्वास चतुरङ्ग refers to the four arms of the ancient Indian army viz infantry, cavalry, elephant riders and chariots. Panini was aware of the word अष्टापद being used in a technical sense 'अष्टन सयायाम्' पा 6 3 125 (उत्तरपदे दीर्घः । अष्टापदम् । सि कौ) Moreover Panini refers to a particular position of Saras (chess men) in 'अनुपद-सर्वाङ्ग अयानय वद्धा-भक्षयति-नयेयु' पा 5 2 9 (अयानय स्थलविशेषः तं नेय आयानयतीति शार । सि कौ) पतञ्जलि comments on this सूत्र and explains the technical meaning of अय and अनय (see Kuelhorns महाभाष्य vol II p 373) In वादम्बरा we have 'अष्टापदपरिचयचतुराभि' (p 196 of P) कृतं पानाम् has three senses (1) कृतं कालस्य कृष्णवर्णस्य सन्निधानं यया that had blackness near it (with भ्रुकुटि, which was dark), (2) कृतं कालस्य कृष्णवर्णशारस्य सन्निधानं येन (with अष्टापद)—That had black chessmen on it. Chessmen were grouped into black and white or red to mark the opposing sides. कृतं कालस्य वमस्य सन्निधानं यया (with अन्तःपुर-मकरिका) that was near वम or that took persons in the presence of वम दुर्वासस by his curses made people perish and so brought them before वम. So his भ्रुकुटि is properly spoken of as driving people into the presence of वम. अन्तः मकरिवाम् that (frowning eyebrow) was the crocodile ornament painted on the (faces of the) wives (of वम) पद्ममङ्ग- drawings of ornamental figures on the face, bosom etc. The nit brow resembled the figure of a crocodile drawn on the cheeks of Yama's wives. A crocodile is an emblem of death and so is an appropriate decoration for Yama's wives अति प्रयच्छन् with his extremely red eye offering as it were the oblation (उपहार) of his own blood to the goddess of wrath (अमर्षः) His eyes were suffused red with wrath and seemed to drop down blood. So the poet fancies that he was going to offer an oblation of blood to अमर्षदेवता निर्दय दष्ट दशनच्छद तस्मात् भयतेन पलायमानाम् निदय चक्षुःतेन under the guise of the rays of his teeth, confining his speech that was as if fleeing through,

fear at the merciless biting of his lip. The idea is -दुर्वासस् being enraged bit his lips and when he did so his bright teeth gleamed forth. The poet fancies that his speech was afraid of being mercilessly dealt with as his lip was and so wanted to run away, but was confined inside by the rays of his gleaming teeth. असा जिनस् tying in another way the knot of his deerskin that slipped from his shoulder, as if it were an edict (giving him authority) for cursing. As the skin slipped from his shoulder he tied it in another way so as not to allow it to drop down. The deerskin had a brownish surface with dark spots. A दासनपट्ट is a grant (generally on copperplate or silk cloth) of land or it is a proclamation announcing the orders of a king. The brown deerskin resembled a copperplate or silken charter and the dark spots resembled the letters. In the case of दुर्वासस् it is fancied to be a charter giving him the authority to curse others. स्वदं यव held in all limbs by gods, demons and sages that were reflected in the drops of perspiration (on his body) and that had as if come in refuge to him out of fear of the curse (that he might pronounce). प्रतिपन्ना सर्वे अवयवा यस्य दुर्वासस् perspired on account of his intense rage and the assembly of gods was reflected in the bright drops. The poet fancies that they out of fear of a curse came beseeching him to be merciful. कोपात् कम्पं तेन तरलिषा (tremulous) अङ्गुल्य यस्य (adj. of करेण) वरेण क्षिप्य tossing aside his rosary (अक्षमाला) as if it were a string of letters that stuck (to his hand) for propitiating (प्रसादन) him. He had his rosary in his hand, but when he began to shake with wrath, he threw it away. The poet fancies that it was not the अक्षमाला that was thrown away, but the letters of the alphabet. The letters of the alphabet are here represented as the partisans of सरस्वती and as interceding with दुर्वासस् for सरस्वती (who presides over all learning and therefore also over letters). The same as if intimated that he would listen to no intercession. अक्षरमाला suggests अक्षमाला for two reasons. Letters constitute a string as beads do. Besides अक्ष may be used as an abbreviated way of indicating all the letters from अ to ह्र. वामण्डलव (from कण्डलु with the affix वण्) contained in his water pot. समुपस्पृश्य having sipped water and ejected it. A curse was generally pronounced with the pouring of water.

P 3 1 26—P. 4. 1 10 अत्रान्तरे समुत्तस्यौ The principal sentence is अत्रान्तरे स्वयम्भुवोऽभ्याद्ये समुपविष्टा देवी सावित्री चतुर्भिर्वेदे सह समुत्तस्यौ. स्वयम्भुव ब्रह्मण अभ्याद्ये समीपे मूर्तिमती in a corporeal form पीयूष वसाना wearing a fine bark robe of the tree of paradise that (robe) was as white as the mass of the foam of nectar. This and the following clauses in the nominative qualify सावित्री विस्त्रयन्ति that had tied between her high breasts a knot with an upper garment (a shawl) made of lotus filaments उत्तस्तनयोर्मध्ये बद्धा गात्रिकाग्रन्थि यदा सः remarks 'गात्रिकाग्रन्थिर्यन्त्रिविधेषु स्वस्तिवाकारः क्षीणामुत्तरीयस्य स्तनोद्देशे भवति' She had tied the knot of her shawl in the form of a स्वस्ति on her bosom तपोवलेन निर्मित निमुवन तस्य जयः तस्य पताकाभिः भस्म राजिभिः with lines of the marks of ashes पुण्ड्रकः a mark on the forehead made with sandal &c, showing the particular sect to which the votary belongs विराजित ललाटाभिर (ललाट अभिरमिव) यस्याः Her forehead being broad is compared to a court yard The three lines of ashes on her forehead are compared to banners indicating her conquest of the worlds by the power of her austere penance The worlds are three and पताकाः may be fluttering on an open space (अभिर) 'यका ललाटगास्त्रिस्रो भस्मरेखास्त्रिपुण्ड्रकम् ॥' हारावली 'ऊर्ध्वपुण्ड्रं मृदा कुर्वाणं त्रिपुण्ड्रं भस्मना सदा । तिलकं वै द्विजं कुर्वीचन्दनेन परच्छया ॥'. योग कक्ष्यका whose वैद्यक scarf was made up of an ascetic's wrap वैद्यकम् or वैकल्यकम् (विकल्पाया भव) is primariness a garland (and secondarily an ornamental robe) worn over one shoulder and under the other like a यज्ञोपवीत 'वैकल्यकं तु तद । यत्तिर्यङ् श्रितमुरति' इत्यमरः योगपट्टकः a cloth thrown over the back and knees of an ascetic during contemplation. 'पृष्ठजान्त्रो समायोगे बद्ध बलवद् दृढम् । परिवेष्ट्य यदूष्मत्सिद्धेस्तयोगपट्टवम् ॥'. इत्यम्भा. ना hanging down from her shoulder (with पट्टेन), that supports itself on a section of the wind (with स्रोतसे) The wind (वायु) is believed to be divided into seven स्कन्धः, one of which called परिवह supports the Ganges Compare शाकुन्तल VII 'त्रिस्रोतसं वहति योगमनप्रतिष्ठा वायोऽरिः परिवहस्य वदन्ति मार्गम् ॥' See विष्णु II 12 28 also सुधापेनवत् धवलेन (with both पट्टेन and स्रोतसे) तप स्रोतसेव—The idea is —The white योगपट्टव passing over her shoulder and underneath is fancied to be the stream of the Ganges (both being white and both being स्रम्भिन्) that had been coiled round her body by the power of her austerities सप्येन goes with वरेण. वत्यन्दी holding मत्तो... कमलतनु—the crystal vessel resembled the white lotus bud from which Brahmā was supposed to spring दक्षिण goes with कर्त

(p 41 2) which is the object of उत्क्षिपन्ती अश्रमालया इत परिक्षेप यस्य—that (वर) was encircled by a rosary कम्बुनिर्मिता (made of conch shell) ऊर्मिका (rings) तामि दत्तुरित (bristling) On her right hand she had bright rings of conch shell (instead of glass bangles as at present) 'कम्बुर्ना वलये शङ्के' इति, 'अनुली यवमूर्मिका' इति चामर तर्जने तरङ्गिता तर्जनी यस्य the fore-finger of which was waved in chiding (दुर्वासम्) For क see above p 12 उत्क्षिपन्ती raising or tossing up क्रोधोपहत overwhelmed by wrath अनात्मज्ञ not knowing thyself ब्रह्मबन्धु is a term of reproach meaning 'a ब्राह्मण only by caste or in name and not in deeds' 'ब्रह्मबन्धुरपिक्षेप' इत्यमर (ब्राह्मणस्य बन्धु परमनुष्ठानाभावाज्जानि ब्राह्मण—क्षीरस्वामी) मुनिखेट miserable or villainous sage खेट added to words gives the sense of 'अपम' अपसद = नीच निराकृत an abandoned wretch (lit expelled) The com explains 'निराकृतोऽस्वाध्यायः' = one who does not study the Vedas आत्मन स्मलितेन (mistake) निलम्ब (dismayed or ashamed) 'निश्चो विस्रयान्विते' इत्यमर रोषात् विमुक्त वैशासन ये This and the following words in the instrumental qualify वेदै (19) ओङ्कारेण मुररित (noisy) मुर येपाम् The Vedas are represented as repeating loudly the sacred syllable ओम् उत्क्षेपेण (by their rapid rising up) दोलायमान (waving to and fro) जटामार तेन भरिता दिश ये The reading आक्षेपः (snatching) does not yield a good sense परिवरन्धे भ्रमित कृष्णाजिन तस्य आग्नेय (expanse) तस्या छाया तया इयामायमान दिवस येपाम् who made the day look dark with the colour of their expanded deer skins that were flung round (their body) in girding up their loins They girt up their loins out of impatience at Durvasas conduct The reading कृष्णाजिनपटच्छाया is not bad It means 'the colour of their deer skin garments' अमर्षात् क्रोधात् नि श्वासा एव दोला (swings) तासु प्रेतोलित (tossed, swung) ब्रह्मलोक ये—the whole ब्रह्मलोक vibrated with their rapid breaths सोम स्रवद्भि—They perspired through wrath The poet fancies that it was सोमरस that oozed from their body and not perspiration विसर = समूह अग्निहोत्रस्य पवित्र भस्म तेन स्नेह ललट येपाम् whose forehead was bright with the holy ashes of oblations offered into fire कुश बरिभि—कुशतत्तूना चार चामर क्षीरपीवर च ते ँचीवरे स्त एषा—who had a charming chowrie of Kusa threads (= slender कुश grass) and were clad in bark garments The अक्षि इन् is added to the द्रव्य compound ँचीवरे आषादिभि bearing a staff of the पलाश wood 'पलाशो दण्ड आषाद' इत्यमर (आषादासु तान—क्षीरं) 'विशालाषादादण मयदण्डयो' पा 5 1 110 (वैशाखो मय, आषादो दण्ड) A ब्रह्मचारी of each of

the three Varnas was to carry a staff of a particular tree 'ब्राह्मणो वैत्वपालाशौ क्षत्रियो वायसादिरौ । वैश्वौ दुम्बरौ वैश्यो दुण्डानर्हन्ति धर्मतः ॥' मनुस्मृति II 45 ग्रहरणीकृत कमण्डलुमण्डलौ ये . They seized their water vessels in their hands as their weapons मूर्ते in a corporeal form वृषीमपहाय abandoning their seats वृषी or वृषी ('व्रतिनामासन वृषी' इत्यमर) a seat of कुश grass for ascetics

P. 4 ॥ 11-17 ततो न्यवारयत्. मर्यय forgive अभू शापस्य she is not a fit person for a curse अनु कुपे though besought by the gods नाय 1 P to solicit, but A when it means 'to bless' नद अञ्जलिपुट ये. that folded their hands मा हम् Do not cause loss to your austerities. 'विघ्नोऽन्तराय प्रत्यूह' इत्यमर . It was supposed that by pronouncing a curse a person lost his merit रोषस्य आवेशेन विवश. beside himself with the emotion of wrath. दुर्विनीत impudent, ill-mannered व्यपनयामि I shall remove उन्नतिम्—is used in two senses, (1) going up, (2) exalted or proud position. The first meaning contrasts well with the words 'अपस्ताद्रुच्छ.' प्रति पता who was ready to give a curse in return सावित्रीम्—19 the object of न्यवारयत् अस माननीया. Prāhmanas, though their minds are not well disciplined, deserve respect solely for their very birth (caste) Compare वनपर्व 200 89 'यथा इमंयाने दीप्तीजाः पावको न प्रदुष्यति । एव विद्वानविद्वान्वा ब्राह्मणो देवत महत् ॥'.

P. 4 ॥ 18—P. 5 ॥ 16 अथ ता अगान् पिनामह' = the subject of उवाच (1 23) का इहम् having a body wearing a white sacrificial thread as if lotus fibres stuck to it when it (body) sprang from the lotus कमलार उत्पत्तौ रश्मानि मृशात्सृत्राणि यस्या For the birth of ब्रह्मा from the lotus in the navel of Vishnu, see above P 20 The fibres and ब्रह्मोद्गीत are both white The poet fancies that lotus fibres stuck to the body of Brahmā when he sprang from a lotus. उद्ग . कलम् having stopped the tumult consequent upon the curse with his right hand, from which shot up a pencil of the rays of the clear emerald on his ring and which therefore

world convulsion and that कृत्स्न had power to allay passion) अति
 विरले with the pure and far reaching rays of his teeth he as if
 let fall in all directions lines for constructing the coming वृत्तयुग.
 In constructing a building a carpenter takes measurements with
 plumb-lines that are also long (दीर्घ) and white (with chalk)
 The rays of Brahmā's teeth resembled such lines. The poet
 fancies that ब्रह्मा measured with lines the directions for con-
 structing the future वृत्तयुग वृत्तयुग is the first of the four Yugas
 (ब्रह्म, त्रेता, द्वापर and कलि) At the time about which बाण spoke,
 it was कलियुग and hence he uses the word भावि सर. पण्डेनेव—his
 voice resembled the sound of an auspicious drum beaten at the
 time of starting on a journey सरस्वती, being cursed, was to
 start on her journey to the world of mortals निह स्तात् It will
 ruin you hereafter उद्यम प्रमुक्ता इन्द्रियाण्येव अथा ते समुत्थापित raised
 by the steeds of senses that rush unchecked रज (1) dust
 (with अश्व), passion (with इन्द्रिय) रज जिताम्—Rajas clouds
 the vision of those that have not conquered the अश्व (senses,
 axes) : Dust raised by horses when the charioteer cannot con-
 trol the chariot (the axle) enters the eye and obscures the
 vision If proper control be not exercised over the senses,
 passion clouds the intellect Compare 'यस्तद्विज्ञानशान्मवलयुक्तेन मनसा
 सदा । तस्येन्द्रियाम्बुवदयानि दुष्टाया इव सारये ॥ यथोपनिषद् I 3 5 अश्व axle,
 cart अश्वे—इन्द्रिये नि धृते How far indeed can the (physical)
 eye see? The idea is that it has only a limited scope For
 the use of वा, see verse 16 above वृत्तबुद्धय whose minds are
 perfect or educated असत् सतो वा good or bad, or the meaning
 is 'actually existent before the eye or not so existent' (i. e.
 absent) निर्गमविरोधिनि opposed by nature पर्य means 'per-
 formance of one's duties enjoined by the Śāstras' यदत्र वृत्ति =
 एकत्र अवसानम् आलोक (1) light, (2) enlightenment तमसि (1)
 in darkness, (2) in ignorance, delusion पर. दक्ष clever in detect-
 ing the defects of others (applies to both दृष्टि and बुद्धि) दृष्टि
 यद्वत्ति your angry mind, like the inflamed eye, does not observe
 your own sin viz your flying into passion : दुर्वासा saw the fault
 of सरस्वती viz laughing at him, but his mind did not dwell upon
 the mistake he had committed nor did he observe that he was
 swayed by passion (राग) When the eye is inflamed (कुपित)
 it cannot see its own redness (राग) The word कुपित in medicine
 means 'suffering from a deranged state of the three humours'
 वात, पित्त and कफ' क क—two ks denote great incongruity or

world convulsion and that कुश had power to allay passion) अति
 निरणे with the pure and far reaching rays of his teeth he as if
 let fall in all directions lines for constructing the coming कृतयुग
 In constructing a building a carpenter takes measurements with
 plumb-lines that are also long (दीर्घ) and white (with chalk)
 The rays of Brahmas teeth resembled such lines The poet
 fancies that ब्रह्मा measured with lines the directions for con-
 structing the future कृतयुग कृतयुग is the first of the four Yugas
 (कृत व्रता, द्वापर and कलि) At the time about which राज spoke
 it was कलियुग and hence he uses the word भावि सर पटहेनेव—his
 voice resembled the sound of an auspicious drum beaten at the
 time of starting on a journey सरस्वती, being cursed was to
 start on her journey to the world of mortals निह स्तात् It will
 ruin you hereafter दहाम प्रसृता इन्द्रियाण्येव अथा तै समुधापित raised
 by the steeds of senses that rush unchecked राज (1) dust
 (with अश्व) passion (with इन्द्रिय) राज जिताम्—Rajas clouds
 the vision of those that have not conquered the अश्वs (senses
 axes) Dust raised by horses when the charioteer cannot con-
 trol the chariot (the axle) enters the eye and obscures the
 vision If proper control be not exercised over the senses,
 passion clouds the intellect Compare 'यस्त्वविज्ञानवा भवत्युक्तेन मनसा
 सदा । तस्यन्द्रियाण्यवस्थानि दुष्टाश्च इव सारथे ॥' कठोपनिषद् I 3 5 अश्व axle,
 cart अश्व—इन्द्रिय किं क्षते How far indeed can the (physical)
 eye see? The idea is that it has only a limited scope For
 the use of वा, see verse 16 above कृतबुद्धयः whose minds are
 perfect or educated असत् सतो वा good or bad or the meaning
 is actually existent before the eye or not so existent (ऽ
 absent) निसर्गविरोधिनी opposed by nature धर्म means 'per-
 formance of ones duties enjoined by the Sastras एतन्न वृत्ति =
 एकत्र अवस्थानम् आलोक (1) light (2) enlightenment तमसि (1)
 in darkness (2) in ignorance delusion वर द्वा clever in detect-
 ing the defects of others (applies to both दृष्टि and बुद्धि) दृष्टि
 पश्यति your angry mind like the inflamed eye does not observe
 your own sin or your flying into passion दुर्वासस् saw the fault
 of सरस्वती वा laughing at him but his mind did not dwell upon
 the mistake he had committed nor did he observe that he was
 swayed by passion (राग) When the eye is inflamed (कुपित)
 it cannot see its own redness (राग) The word कुपित in medicine
 means suffering from a deranged state of the three humours
 वात, पित्त and कफ क क—two ks denote great incongruity or

understand the mistake you committed. So you should rather feel ashamed in their presence than select सरस्वती for cursing. The reading पण्डा means 'eunuch'. The idea would be 'these sages are not impotent, they also can curse you in return, but they have restrained themselves'. रोष एव दोष तेन निषद्ये that is fit to be inhabited by the sin of wrath, or रोषदोषस्य निषद्या (market) यस्मिन् 'आपणस्तु निषद्यायाम्' इत्यमरः. स्व ग्राह्य when your own heart should have been checked अनागस्त any innocent आत्मनः प्रमादः तेन स्वस्ति तस्मात् वैलक्ष्यानि (विलक्ष्य भावः) occasions of shame arising from mistakes due to one's own carelessness (प्रमादः) यैः जनः whereby a person not properly educated incurs blame. The reading चाप्यत्रा conveys the same sense चाप्य=गच्छ विनोदविषयति will divert or comfort आत्मजस्य मुखकमल तस्य अवलोकन अवधि यस्य—that will end at the sight & विसर्जित (dismissed, dissolved) अमण्डल येन ससन्नम् (hastily) उपगत नारद तस्य स्कन्धे विन्यस्त इस्त येन (adv. of वितामह above) देवर्षि नारद was one of the ten mind born sons of ब्रह्मा See मनुः I 35 quoted above p 18 सप्तु तिष्ठत् got up for the performance of his usual daily rites 'आहिक स्याद्युनरहनिर्वर्त्तं नित्यवर्मणि' हेमचन्द्र सरस्वत्यदि—connect this with गृहमणात् (1 16) पवल पातयन्ती who let fall on her bosom her glance that was white, dark and variegated as if it (दृष्टिः) were a strip of deer skin. The white of the eye and the dark pupil together make the glance variegated and make it resemble a deer skin with dark spots thereon. The word पवल further suggests a bold contradiction. पवल कृष्णशार (spotted antelope) यस्मिन्. A कृष्णशार cannot be पवल पद्माणा. The dark boes are fancied to be the incarnate letters of the curse. A curse being an evil thing would be dark. द्वापशोकेन शिथिलिती (without energy) हस्तौ यस्या उपदिद्यमान मत्स्यलोकावतरणमार्गे यस्ये अथो चालकेन—the idea is—The rays of her nails naturally spread downwards, the poet fancies that in spreading downwards from heaven they pointed out to her the way to descend to the world of mortals. अयोमुखीभूतेन—one who tells another unpleasant news hangs down his face. नृपराणा व्याहार (utterance, noise) तेन आहूते. Domestic हंस are always represented as following the tinkling of the anklets of ladies. Compare 'प्रदक्षिणीक्रियमाणामिव मणिनूपुरबन्धुभिर्वदमण्डल अमद्भिर्भवनहसै' हर्षचरित 5th अञ्छाम. The वलहंस are compared to the hearts of the inhabitants of ब्रह्मलोक who, out of their affection for सरस्वती, followed her mentally.

P. 5 l. 17—p. 7 l. 10 भद्रान्तरे...इति. मत्स्यं लोहम्—the earth (which is between the Heavens and the *प्रागम्*). अंशुमानि=सूर्यः सप्तमी...शमी—the idea is—the sun descended from his position in mid heavens to the western horizon (the earth) in the evening. This is fancied to be due to the fact that the sun wanted to announce that सरस्वती was coming down to the earth. सुकुंरानि विलिनीनां (कर्मिणीनां) विग्रहः ममूहः नष्टं व्यग्रः (calamity) तेन विरजं नि (dejected) गतमिदमिहम्. Lotusess close their petals in the evening. The day looked gloomy when they did so. न-दायमाने क्षणरे when the day waned. This and the following clauses up to एतदे प्रदीपममदे (p. 6 l. 18) are locative absolute, the principal sentence being सप्तमि सरस्वतीसरस्वतीः (p. 6 l. 19) मयुगम्..अमरति when the holy (sun), the sole eye of the world, as red as the face (सरतः) of a very young monkey, quickly (क्षिपितः) descended on to the peak of (the western) mountain, as if he (the sun) was tossed down by the angrily bent glances of loving women exhilarated by the intoxication of wine. The beauties flushed with wine were eager for the night. The natural descent of the sun to the western horizon is fancied as being due to his being thrown by the angry glances of the beauties. इतिहः (comparative of इति) is here used as an adverb. It explains the propriety of some words 'मानेन्द्रप्रसादः' 'वसवममरः' 'नामदेव' 'देवः' 'द्विजमानप्रतिपत्तिः' 'द' '...ने' 'नदिना' 'मानेन्द्रप्रसादः' 'देवः' 'प्रकारः'. 'मयुगानि' 'मयुगानि' (examples of address) 'सप्त' 'मः' 'सप्तः' 'सप्तः' 'सप्त' 'मयुगानि'.

heads of elephants and horses चागीवरतटे (सुवर्णतटे) ताडनेन
 अरुणिता रदना (दत्ता) यस्य रदति pr p of रद् 1 P to split सुरस्रवन्ती
 the Ganges ऐरावत is the elephant of Indra His tusks became
 red because some of the gold stuck to them after the impact
 Elephants are represented as fond of butting against banks and
 mounds Tl = reading एताडनरुणितरदने would mean 'whose tusks
 resounded by striking etc प्रसृ पाटलताम् when the sky (तारापथ))
 presented a rosy colour as if it (sky) were besmeared (अनुलिप्त)
 with the Alaktaka dye of the feet of the several thousands of
 विद्याधर damsels that were moving about (towards their
 rendezvous) The sky was suffused red in the evening the
 poet fancies that the rosy colour was due to the अलक्तक etc
 विद्याधर is a class of semi divine beings अभिसारिका a young woman
 who goes out to meet her lover or keeps an appointment made
 by him 'काताभिर्नीतु या याति सहेतु साऽभिसारिका' इत्यमर तारापथ द्रवे
 when red sandal juice poured out (आवर्जित) in the sun set
 worship offered by the Siddhas journeying in the sky flowed
 colouring the quarters and possessing the hue of safflower
 (कुसुम्भ) as though it (juice) were the perspiration of the
 Evening delighted at her obeisance to Siva तारापथे प्रस्रिता
 सिद्धा (semidivine beings) स्ते दत्त दिनकरस्य अस्तमये अभ्य तस्मिन् आवर्जिते
 (adj of द्रवे) अर्घ्यम् -materials of worship such as water,
 sandal &c रजिता कनुम (दिश) येन (adj of द्रवे) कुसुम्भस्य इव
 भा यस्य Connect स्ववति (pr p loc sing) with द्रवे पिनाकिने प्रणति
 तया मुदिता &c As सध्या is red her perspiration also would look
 red The red sandal juice is fancied to be the perspiration of
 Evening वन्दार लोके when the world of ब्रह्मा, where crowds of
 the best of worshipping sages folded their hands in evening
 adoration seemed as though all the lotus beds had come to
 wait upon that from which Brahma sprang For वन्दार see शरार
 above p 23 वन्दारूणां (bowing) मुनीनां वन्दारका (मेघा) तेषां वन्द
 तेन बध्यमान स ध्यान्नखिवन यस्मिन् ब्रह्मण उत्पत्ति यस्मात् तत् ब्रह्मोपत्ति कमलं
 तस्य सेवायै आगत सकलानां कमलानां आकर यस्मिन् The hands folded in
 सध्या adoration look like lotus buds hence the उल्लेख in ब्रह्मोपत्ति.
 समुच्चा ब्रह्मणि when Brahma had uttered the Vedic hymns of the
 third Savana समुच्चारित तृतीयसवनस्य ब्रह्म(वेद) येन There were
 three सवन (sacrifices at which libations of सोम were offered)
 प्रातःसवन माध्यदिनसवन and तृतीयसवन The meaning may also be
 'when Brahmāpas had uttered &c' Here the singular ब्रह्मणि is
 used for tl = whole class. Some taken सवन in the sense of खान

ज्वलिन् मन्दिरेषु when the houses of the seven sages had their courts full (पटार) of the flames of blazing sacrificial (वैतान) fires, as if in them (houses) was begun the lustration of the camp that was a means of securing the performance of one's duties ज्वलिता वैताना ज्वलन्ता तेषां ज्वाला तामि जगलानि अनिराणि येषाम् आरम्भ धर्मसाधनस्य शिविरस्य नीराजनं येषु or आरम्भ धर्मसाधनाय शिविरस्य &c नीराजन was a religious and military ceremony, performed by kings and generals before they took the field, it consisted in waving lights before the components of an army. As sacrificial fires blazed in the houses, the poet fancies that नीराजन was being performed over the houses (which looked like camps), the object for which the houses were erected being धर्मसाधन and not जयसाधन or अय साधन. Another sense also is suggested साधन means 'army'. An army is housed in a camp (शिविर) over which नीराजन may be performed. For सप्तर्षि see above p. 19 C and T translate 'as though a camp lustration had commenced in an army devoted to Dharma'. This is not correct and does not bring out the उद्देश्य properly अयमर्पणेन मुषितं किल्बिषविषगद (किल्बिष पाप एव विषगद) येषां ते गदा उहापा रुषवश्च अप यतिषु when the hermits had light hearts, being free from the poison disease of sin that was removed by the अयमर्पण hymn उहापा convalescent 'उहापो निर्वृत्तो गदाप' इत्यमरः. A person who has been taking medicines against poison becomes convalescent and light-hearted. अयमर्पण is a term applied to the hymn (of three verses) beginning with 'अतः च सत्यं चामीद्व्युत्पमोऽप्यजायत' (ऋग्वेद X 190) 'सर्वानामश्नयति जव त्रिव्यमर्पणम्' इत्यमरः सन्ध्योपासनाय आसीनानां सप्तसिना पङ्क्त्या (row, line) पृष्ठं पुरिः (sanly bed) यस्य (adj. of लले) लयमाना नन्निद्योनियानहसा एव हाम देव दन्तुरिता ऊर्मय यस्य the waves of which were furrowed by the smile like इंस, the vehicles of ब्रह्मा, floating thereon. इंस is the वाहन of ब्रह्मा इंस are white and so resemble ह्यम् which is poetically described as white. One who smiles shows his teeth. The इंस sailing on the waves divide them into crests that look like teeth उड् बने when the beds of पुमुद (night lotuses) were about to expand, causing delight to bees and sweetly perfumed with their own honey, that (beds) were the umbrellas of water nymphs and were the private mansions of the wives of the tribes of birds. Water nymphs dwelt under the shelter of पुमुद and birds also made them their haunts. कृष्णं पुमुदं गुर देन. There is another sense also. When Kumudas open (i.e. at night) those who

drink wine (मधुप) are exhilarated : मुमुदिपमाने *pr p* of the desiderative of मुद् to delight or expand with joy दिवसा यूये when the crowds of flamingoes, delighted by their drinking bout on the sweet honey of the dry lotuses that were going to languish as the dry closed, were about to sleep, fanning the blue lotus (राजीव) lakes with rows of their flapping (धुत) wings and turning their necks into coils in order to be scratched by the soft lotus stalks दिवसस्य अवसाने ताम्रता तामरसाना मधुर मधु तस्य सपीति (सहपान) तथा प्रीते 'सपीति स्त्री तुल्यपानम्' इत्यमरः सुपुप्सति *pr p* loc sing of the desiderative base of स्पर्ष् कण्ठेन कण्ठ्यन तदर्थं कुण्डलिता यथा येन The flamingoes bent their neck in a circle round the lotus stalks in order to get it scratched. धुताना पक्षाणा राज्या बीजित राजीवसर येन तद नमस्वति when a slight (तनीवस्) evening breeze, resembling the sigh of Night, began to blow, making the river grey with the pollen of the flowers of creepers growing on the bank, and bearing the perfume of the jasmine flowers in the braids (धम्मिह) of the matrons (पुरन्नि) of the city of Siddhas धूलिभिः धूसरिता सरित् येन (qualifies नमस्वति) सरति *pr p* loc sing of स पुरन्नीणा धम्मिल्लेषु मल्लिका तासा गन्ध गृह्णन्ति इति. मल्लिका is a flower that opens in the evening सङ्कोचेन उदन्नन्त (erected) उच्चा (stiff) केसरा तेषा कोटिभिः सङ्कट बुधोद्यानां कमलानां कोश तस्य कोटर एव कुटी तस्यां शेते इति—that lay in the hut in the form of the cavity of the lotuses that were full of the tips of filaments high and stiff by the closing (of the petals) As the lotuses contracted at sunset their filaments that were loose became straightened up and barred the way of escape out of the lotuses, the bees being confined inside as in a hut नृत्तो गणे the constellations of stars, presenting the appearance of the bunches of कुटज buds in the forest of the matted hair of Śiva tossed up in dance, were scattered in clusters in the sky स्तवक-वति a denominative verb from स्तवक The clusters of stars looked like कुटज buds, which are white कुटज is a wild flower and hence the word अटवी is put in The stars appeared scattered about शिव is represented as fond of dancing When शिव danced, the flowers in his hair would be scattered about सन्ध्या तमसि darkness, that was not yet full grown, that was reddish with the continuance of twilight, that had the colour of the skin of a ripe Tala fruit and that was thick (मेदुर) like a dark cloud, closed round the earth सन्ध्याया अनुबन्ध तेन तावन्—twilight had not yet completely vanished and so a slight rosy hue still persisted

and at last her proud mind gave way (विलीयमान) and she was quickly reconciled. The word कर also means 'hand' and the clause suggests 'when her tresses were stroked by the gentle hand of her husband by way of reconciliation, she wavered'. शर्वरी (निशा) एव शर्वरी तस्या चिकुरचय कुन्तलमार शर्वरी is a woman of an aboriginal tribe, such as the Bhils. Both शर्वरी and शर्वरी are dark and further the two words are almost the same in sound. चापपक्षस इव त्विद यस्य उदिते श्वेतमानौ when the moon (श्वेतमानु), now risen, assumed a red form (वपु) as though covered (निचित) with the mass of blood dropping from his own deer slain by the weapon (हेति) of the sharp paw of the lion (हरि) in the cave of the slopes (कटक) of the peaks of the Rising Mountain, a red form that was as though the lower lip of the damsel of Night possessed of glow at the rise (of the moon). The disc of the moon was red when it rose. There are two उल्लेख्य in this clause. The first up to निचितमिव is concerned with redness and the second (in उदय भरमिव) is concerned with the red orb of the moon. The poet fancies that the natural redness of the disc at moon rise is due to the blood &c. For the deer in the moon see notes p 22 उदयगिरि a fabulous mountain in the east from behind which the sun and the moon were supposed to come up. The red and round orb of the moon appears like the red and full lip of a young lady. So the poet fancies it to be the lip of the lady of Night. The word उदयरागभरम् conveys two ideas. The lip of a fair woman possesses the same redness (राग) as is seen (in the moon) at moon-rise. The night also possesses rosy hue (राग) at moon-rise (on the eastern horizon). C and T translate 'the form of the Lord of white splendour, assumed the glow of the Udaya mountain, resembling the lip of the nymph of night'. This does not appear to us to be correct. वपु is the object of धारयति and भरमभरम् is in apposition to वपु. अचलात् (पर्वनात् अर्थात् उदयगिरे) श्रुता चन्द्रकान्तस्य जलधारा ताभि धौते. From the चद्रकान्त stone water oozes at the rise of the moon. ध्वान्ते-तमसि गो मण्डले when the orb of the moon had begun to fill the ocean, as though it (orb) were a great ivory conduit with the shape of a crocodile's mouth bearing a stream of milk dropping from the world of cows. The bright rays of the moon fell on the ocean which rose in a high tide. The streaming rays of the moon looked like a stream of milk. The pale white moon looked like ivory (hence दन्तमव) The

orb of the moon presented the appearance of the end of a conduit pipe (प्रणाल) as large as the mouth of a crocodile गो also means 'rays' दत्तमय मकरमुख (मकरस्य इव मुख यस्य) महाप्रणाल तस्मिन् रपटे समये when the evening time was clear : e when the night had advanced beyond the stage of dusk or twilight. वि. जल्पन्ती my tongue prattling to thee feels shame before thee that are clever enough to instruct the three worlds. यादृश्य — connect with देवस्य वामा वृत्तय जानास्येव वृत्तय thou knowest already what the crooked actions (वृत्तय, ways) of Fate are, actions that are unsteady (विसृज्युः), that are unkind like the wicked even to worthy men, changing in a moment, not to be resisted and unpleasant. The word वामा also means 'handsome women, or women in general'. Women also, according to the estimation of many people, are unsteady, changeful to a degree, heartless hard to be resisted (when once they set their heart on achieving an object). Compare 'विमुक्तधर्माश्चपलास्तीक्ष्णा भेदकरा स्त्रियः ॥' अरण्यकाण्ड 45 30 'पौश्ववाचहचिस्ताच्च नैलेयाच्च स्वभावदः ।' मनुस्मृति 9 15 न रमणीया does not well apply to women. Hence the words should have been omitted in the text (as II does) निष्कारणा इतः even the slightest insult, when without cause, coming from an inferior person, disturbs the mind even of a high souled person निष्कार- insult or wrong इणिका a particle. Here सरस्वती is the high souled person and दुर्वासस् the inferior man. मानस means also 'the मानस lake.' It may become turbid by a particle (of dust) falling in it अन सिञ्च्यमान — sprinkled with ceaseless tears (with शोक), अनवरत नयन यस्य पतादृश जल तेन सिञ्च्यमान sprinkled with water that is carried incessantly (with तर) विप्लव — विपद- (of adversity) इव यस्मिन् in which there is a slight misfortune e e caused by slight misfortune (with शोक), विप्लव void of foliage (with तर) प्ररोहति increases (with शोक), puts forth shoots. The more one dwells on one's misfortune and sheds tears, the greater the pangs of it. अतिमुकुमार applies both to जन and मुकुमुमम् सन्तापपरमाणव atoms of affliction e e slight affliction (with जनम्), atoms of heat e e slight heat (with मुकुमुमम्) महर्ता on the great, of large size (elephants) अणु small (with कुश), with a fine edge (with सुनि) अणुरपि लम् even a slight affliction is sufficient to torment them (the great) as the piercing goad is sufficient to humble (the big elephants) वदर्थनम् is a noun from the denominative verb वदर्थयति, which is formed from वदर्थ.

‘वो कत्तपुरवेऽवि’ पा 6 3 101 (कु when followed in a तत्पुरुष by a word beginning with a vowel becomes कत्) कुस्ति अर्थ कदर्थ
अलम् in the sense of ‘sufficient or able’ governs the dative
सहज खेहपाश (खेह पाश इव) तस्य अभिना बन्धन येन or यासाम्
सहज भूमय our native home, which is linked to us like a
kinsman by fast (lit knotted) ties of natural affection is
hard to give up अन्मभूमि also means ‘mother’ दारुण terrible
(with अविरह), of wood (with व्यात) Construe दारुण अविरहः
हृदय दारयति व्यात दारुण हृदय (central part) इव कर्तृचपात the
stroke of a saw सस्तुत familiar, dear अभूमि सवानाम् you are
not the soil for the shoots of the poison plant of sorrow The
idea is that sorrow should not take a footing in you ‘इवेद्वस्तु
गरले विषम्’ इत्यमर अपि च शुचाम् what occasion have the wise
for grief, when in front of and behind us stand our powerful
deeds, whether good or bad, that rule us and yield fruit to us?
It is our own actions, good or bad, that produce the vicissitudes
of our lives If adversities assail us, that is due to the bad actions
of our former lives If we were put into trouble without any
fault on our part, then there would be room for sorrow But
we know that under the inexorable law of Karma there is no
such thing as chance The idea of सिद्ध वृद्धतश्च is—It is our own
Karma that determines the rewards that we are to enjoy and
Karma encompasses us on all sides शुचाम् is genitive plural of
शुच् प्रथम-पुर सर ‘प्रष्टोऽप्यगामिनि’ पा 8 3 92 (प्रतिष्ठते इति प्रष्टो गौ । अमर्तो,
गच्छतीत्यर्थः । सि कौ) Compare for the idea ‘पादुच कुरुते कर्म तादृश फल
मश्नुते’ रामायण उत्तरकाण्ड 15 23 त्रिभुवनस्य मङ्गल तदर्थे ण्क (केवल) वमलम्
अपवित्रं कुर्वन्ति अपवित्रयन्ति तदलम् therefore enough (of this weeping)
अवतितीर्यति desires to descend पुण्यमाजि—that will be blest (by
your descent thereon) तपोवनधामसु—तपोवनस्थानेषु तपस्वन्ती per-
forming austerities अथ सतीजन means सतिश्री herself उप देशल
skilful in serving you and agreeable (देशल) on account of
familiarity with you (commencing from) playing in the dust
together The idea is they were intimate playmates since
early childhood न अन्यत्र शरण (रक्षितृ) यस्या सा शरणा who seeks
no other refuge (than Siva) प्रतिपद्यस्व resort to (the object
being श्रम्यकम्) सर्व तारम् the author of all lores धातारम्
the supporter of all स्वश्रेयसे for your own welfare Connect
this with प्रतिपद्यस्व स्वचरणरजसा पवित्रिता निद्रया असुराश्च येन (adj
of श्रम्यकम्) सुधासुति (सुधाया अमृतस्य सुति यस्यात्) चन्द्र एव कन्दिका
तया कल्पित कर्णावतस यस्य (adj of श्रम्यकम्)—whose ear ornament

is formed by the crescent (lit. bud) of the moon. त्रिभुवनगुरुम् to be honoured by the three worlds : त्र्यम्बक = शिवम्. The reading of A and C दातार ऋ भ्रेयसस्य means 'who bestowes future happiness' ऋ tomorrow : & future. From Bana's usual style we can infer that he wrote as in the text (repeating दातारम्) ऋ भ्रेयसस्य is rather an unusual combination and ungrammatical. दै = दुःखम् शापेन शोकः तस्य विरतिम् (cessation) विनिरिध्यन्ति दास्यति. मक्षा had already declared (text p 51.9) that the curse would end with the birth of a son. By Siva's favour that happy event would follow in a very short time.

P 7 II 11 27 पद्ममुक्ता निर्जनाम् मुक्ता मुक्ताफलवत् धवला*
लोचनजललवा यथा that shed tears bright like pearls केवल हृदयम्
it is only the happiness of serving Brahmā (to which I shall
be a stranger till the curse lasts) that makes my heart soft
(& makes my heart wistful and sad) भुवि धामानि the
places on the earth where Dharma can be performed. समाधि
साधनानि means of abstract meditation, or the word may be
taken as in apposition to स्थानानि, meaning 'places that will help
in abstract meditation' समाधि = the eighth and last अङ्ग of योग.
'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि' योगसूत्र II 29.
योग is defined as 'योगश्चित्तवृत्तिनिरोधः' योगसूत्र I 2 रणरणकेन उपनीत
प्रजागर यस्य who was kept awake by agitation अनिमग्निते (not
closed) लोचने यस्या त्रिभुवनकोशरे head jewel of the three worlds
रुण वपुषि whose form was red, as though with the blood
(क्षतगन्) scattered from the mouths of his (the sun's) own
horses pierced by the rough (सर) and clanking bit (खलीन
नम्) The redness of the morning sun is fancied to be
due to the blood &c. Vide a similar conceit above in
the case of the moon (text p 61.15) उद मग्नौ—the
resplendent sun appeared like a crest jewel of the eastern
mountain जगन् कुरुवाकु (कुक्कुट) तस्य चूणं तद्वत् अरुण अरुण पुर सर
यस्य who is ushered by Aruna may take an old cock's comb
Aruna is a personification of the ruddy sky before sunrise
He is the charioteer of the sun 'कुरुवाकुस्ताम्रचूड कुक्कुटधरणायुधः'
इत्यमर (कुरुवा शीरोऽग्नीवेण वक्ति—क्षीरं) विरोचने = स्वर्णे नानि तानि not
being far away (from the place where सरस्वती passed a sleepless
night) विदित्व having reflected. पिता वरुण the keeper of the
tribe of Hamsas that are the conveyances (विमान नम्) of
Brahma. अवरुण is a metre defined as 'अयुजि ननरला गुरु समे तदपर

सुप्रमिद नञौ जरी' (in the first and third padas there are eleven letters : e two तगण, a रगण, one लुगण letter and one गुरु letter and in the 2nd and 4th पद there are twelve letters the गण being न, ज, ज, र) An आख्यायिका must contain verses in the यक्त्र and अपरयक्त्र metres Vide Intro XX तर लुकाम् why do you make thy anxious eye-tremulous? अक लालिते (vocative) you that are fondled by dwelling with Brahma whose mind is pure (with सरस्वती), that are fondled by dwelling in the pure मानस lake (with कलहस्ती) अकलुष मानस यस्य स मानस ब्रह्मा तेन वास &c अकलुष मानस (सर) तस्मिन् वास &c अवतर वायिकाम् descend into the well (with कलहस्ती) The word वायिका suggests the world of mortals where we have to reap as we sow (वप्) The कलहस्ती finds it hard to descend into a pond after being long familiar with the pure मानस lake, so सरस्वती found it hard to descend to earth after enjoying the pure atmosphere of Heaven पद्मजालयम् the abode of lotuses : e the lake (with हस्ती), Brahma (with सरस्वती) पद्मज आलय यस्य Brahma sprang from a lotus. अह युक्ता it was as if I that was asked by him (or censured by him) कृत महीतलावतरणस्य सङ्कल्प (resolve) यया विद्योगेन विह्वलम् (distressed) परित्यक्त—the object is परित्यजन् वाति गणयन् not minding her kindred अवगणा (adv of सरस्वती) separated from her companions (अवयुक्ता गणात्) कथमपि with great difficulty अनुनयेन निवर्तित अनुवायिव्रतिवात् यया—who sent back with courteous words the crowd of devotees that followed her

P 7 L 28—P 8 L 30 तत क्रमेण बाह्वपत् The first sentence is तत क्रमेण मन्दाग्निनीमनुसरन्ती मर्त्यलोकमवततार (P 8 L 12) ध्रुव धराम्—this and the following clauses qualify मन्दाग्निनीम् be low ध्रुवप्रवृत्ताम् (1) that springs from Vishnu or that flows from the firmament or from the ध्रुव constellation, that starts from a post The Ganges is said to have sprung from the toe of Vishnu See अितगङ्गावर्तपाण्डुर पदमिव त्रिविक्रमस्य' हर्षे 7th उच्छ्वास Compare 'वामपादाम्बुजाद्गुष्ठे नरस्रोतोविनिर्गता : विष्णोर्विमर्ति या मरुत्या शिरसाहर्निश ध्रुव ॥' विष्णुपुराण II 8 III, see also मार्कण्डेयपुराण 56 I ध्रुव is a name of विष्णु Vide विष्णुमहत्सनाम in अनुशासनपत्र 149 'स्वविद्यं स्वविरो ध्रुव' verse 19 विष्णु's third step is ध्रुव (constellation) and as the Ganges springs from the foot of विष्णु, it may be said to be ध्रुवप्रवृत्त 'ऊर्ध्वोत्तरमृषिस्त्वस्तु ध्रुवो यत्र न्यवसितः । एतद्विष्णुपदं दिव्यं सृष्टीयं श्योमि भास्वरम् ॥' विष्णुपुराण 2 8 99 आकाश is ध्रुव (i.e. निम्न) according to the नैयायिका. A cow also starts from a post (ध्रुव) to which it is tied 'स्यानुर्वा ना ध्रुवः शङ्कु' इत्यमरः अथो धावमाना.

धवला पयोधरा (मेघा यस्या) the clouds from which (celestial Ganges) are white and stream downwards (towards the earth) The water of the Ganges being white the clouds are supposed to be white अधो धराम् (with धेनु) the white udders of which stream downwards The Ganges is called धमधेनु because it enables one to secure holiness and merit उद्धर (unchecked, loud) ध्वनि यस्या अथवमथन शिव तस्य मौलि (शिर) तस्मिन् मालती मालिकाम् The celestial Ganges fell on the head of शिव in its descent to the earth to purify the sons of समर reduced to ashes by Kṛpā Both the Ganges and a wreath of Malati are white The demon अशक was slain by Śiva when the former attempted to carry off परिजात from heaven See रामायण III 30 27 'रुद्रगेव विनिर्दग्ध श्वतारव्य यथाधक' आलीयमानै वालसिन्धु रुद्र रोध यस्या the banks of which were covered (or obstructed) by the वालसिन्धु that settled down upon it The वालसिन्धु were 60000 diminutive sages born of the प्रजापति क्रतु and his wife सन्नति as large as a man's thumb 'पृथिव्यानि सहस्राणि मुनीनामूर्ध्वरेतसाम् । अद्भुतपर्वमानाणां बलद्भास्करतेजसाम् ॥' विष्णुपुराण I 10 12 Vide मार्कण्डेयपुराण 52 24 25 Compare 'अनेकशो वालसिन्धुवदम्बककुलसन्धोपासन (सर)' कादम्बरी p 123 (of P) अन्धत्वा धोता तारवी (तरो इयं) त्वद् वस्याम् तारवत्वम् bark of a tree (used as a garment) अरचती the wife of वसिष्ठ, is a type of holiness and conjugal fidelity Note the high praise of her in the उत्तररामचरित IV 10 'यथा पूतमन्यो निधिरपि पवित्रस्य महस्य &c Read त्वद्भुतम् for त्वद्भुतम् त्वद्भुतं तुङ्गा तरङ्गा वेपुतरन्त तरलतरा' तारा तारका यस्याम्—that had the tremulous bright (तार) stars crossing over high surging (त्वद्भुत) waves It should be remembered that it is the celestial Ganges that is being described तापसै विकीर्ण (scattered) विरल तिलोदक येन पुलकितानि (bristling) पुलिनानि यस्या तिलाक्ष उदक च तिलोदक वेपा समाहार (समाहारश्च) पुलकित—'from पुलक (= रोमाञ्च) with the affix इत् according to 'तदस्य स गत तारवादिभ्य इत्च' पा 5 2 36 Sesame and water were offered to the dead प्रीतिण (given) is also a good reading Note मनुस्मृति III 207 and 210 'अववाशेषु चोद्येषु नदीतीरेषु चैव हि । विविक्तेषु च तुभ्यति दत्तेन पित्र सदा ॥ तेषामुदकमानीय सपवित्रास्तिलानपि । अग्नौ कुर्यात्पुनातो ब्राह्मणो ब्राह्मणे राह ॥' आह्वनेन (ज्ञानेन) पूत पिनामह (ब्रह्मा) तेन पानिना पितृपिण्डा (पितृभ्यो दत्ता पिण्डा) ते पाण्डुरित पार यस्या पितृ here must be taken in the sense of a particular class of divine beings' and not in the sense of father or 'dead ancestors' There is some incongruity in ascribing to Brahman human actions such as पितृपिण्डदान The balls of rice are white and

hence the word पाण्डुरित is used 'अक्रोधना शौचपरा सतत मदाचारिणः' न्यस्तशस्त्रा महाभामा पितर पूर्वदेवता ॥' मनु० III 192 See the following verses for various classes of Pitrस पयते सुप्ता सप्तयम तेषां कुशशयेन सृजिन सूर्यग्रहस्तके उपवास यस्याम्—on which the fast due to the impurity (सूत्र) caused by a solar eclipse was indicated by the Kus a bed of the seven sages sleeping nearby. An eclipse causes impurity and people observe a fast before it and on the day of eclipse Compare धर्मसिंधु (परिच्छेद I) 'त्रिरात्रमत्रात्र वा समुपोष्य ग्रहणे स्नानदानाद्यनुष्ठाने महाफलम्, एवरात्रपक्षे ग्रहणदिनापूर्वदिन उपवास इति चेत्तद ग्रहणसम्बन्धाद्दोषात् उपवास इत्यपरे' So निर्धेयसिंधु (परिच्छेद I) 815 सर्वेषामेव वपानां सूतक राहुदर्शने । सावा धर्माणि कुर्वीत शूनमन्न विवर्जयेदिति हेमाद्रौ पद्धतिग्रन्थात्' A person in impurity was to sleep on a spare bed of mats grass &c Note धर्मसिंधु (परिच्छेद III) 'तृणकटास्तीर्णभूमौ पृथ्वशवीरन्वम्बलायास्तीर्णभूमौ' आचमनेन शुचि शचीपति (इन्द्र) तेन मुच्यमान अर्चनकुसुमानां शिकर (समूह) तेन शाराम् The flowers being of various colours the river looked variegated The voluptuous Indra did not care to battle as Brahma did शिवपुरात् आपतित निर्मल्यमन्दारदाम यस्याम् in which was dropped from the city of Srva a garland of मन्दार flowers that had been already offered in worship For क, see above p 12 निर्मल्य remains of flowers and other things offered to deities, flowers that are used and cast off मन्दार is one of the five trees of Paradise 'पञ्चैते देवतयो मन्दार पारिजातक । स तान कल्पवृक्षश्च पुंसि वा हरिन्दनम् ॥' इत्यमर अना द्रुपदम् that cleft with ease the stones in the caves of Mandara The celestial Ganges had such a powerful stream that it cleft stones मन्दर = a mountain to the east of Meru Compare मार्क० 56 3 5 'मेरुकूटतटातेभ्यो निपतती विवर्तिता ॥ विवर्त्यमानसन्निधौ निरालम्बा पपात सा । मन्दराद्येषु पादेषु प्रविभक्तौ दका समम् ॥ चतुर्भुवि पपाताम्बुविभिन्नाद्भिदिलोचया ॥' अनेकनायनायकानां निकाया तेषां कामिन्य तासां कुचबलश्री विलुलित विग्रह (शरीर) यस्यां which was tremulous with the jar like bosoms of the beautiful waves of the hosts (निकाय) of the chief leaders of heaven The beauties bathed in the Ganges and caused ripples ग्राह्याणी ग्राह्यां च ग्राम (समूह) तस्मिन् स्थलम् तेन मुखरित स्रोत यस्यां the stream of which resounded as it stumbled over numerous crocodiles and stones सुपुष्पास्रुता शशिन सुधा तस्या शीकराणां स्रवणेन तरङ्गित कीदं यस्यां—the banks of which were spotted with clusters of the spray of the nectar of the moon flowing from the सुपुष्पा ray It was believed that the waxing of the moon was due to a ray of the sun called सुपुष्पा We should read सुपुष्पा,

as the quotations below require. 'सूर्यरश्मिः सुपुष्पो यस्तर्पितस्तेन चन्द्रमाः । कृष्णपक्षेऽमरैः शशस्पीयते वै सुधामयः ॥' विष्णुपुराण II. 11. 22. वास्क has an interesting note on this ray "अथाप्यस्यैको रश्मिश्चन्द्रमसं प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति । 'सुपुष्पः सूर्यरश्मिश्चन्द्रमा गन्धर्वः' इत्यपि निगमो भवति ।" (निरुक्त II. 2. 2.). वाण frequently refers to सुपुष्प 'कन्यया एकया च चन्द्रमूर्त्येव सुपुष्परश्मिनिर्गतयानुगम्यमानौ' हर्ष 4th उच्छ्वासः; 'अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुलपक्षे दीयमाणस्य सुपुष्पनाम्ना रश्मिना रविरापिबतीति' कादम्बरी p 141 of P. विष्णस्य (ब्रह्मपतेः) अतिकार्ये (offering oblations to fire) तस्य भूमः तेन भूस्पर्शं सेवतं यस्याः, सेवन *adjs.* 'sandy,' according to 'सिकनाशकैराभ्यां च' पा. 5. 2. 104 (सैकनो घटः). But in the sense of 'a sandy tract,' we have सिकता, सिकतिल, सैकन and सिरतावत् 'देहे सुविलची च' पा. 5. 2. 105 (चाष्ट अणु मनुष्य च । सिकताः सन्त्यसिन् देहे इति सिकताः सिकतिलः &c.). सिद्ध...पराम् where the विषाधरस ran away in fear (त्रासः) of crossing over (or treading upon) the sandy *lingas* made by Siddhas. To cross over or tread upon a sacred object is sinful. विषाधरस were afraid of unwarily crossing over the *lingas* and thus incurring sin and the wrath of शिव. निर्मो...रगस्य as though it (Ganges) were the cast-off slough of the sky serpent. It is the celestial Ganges that is described; hence the word गगनो-रगस्य (गगनमेव उरतः). Both the slough and the Ganges are white. गगन which is blue resembles a dark serpent. त्रिविधः (गुरलोका) एव विटः. ललाटिका a mark of sandal or other fragrant powder on the forehead. 'कर्णललाटात्कनलङ्गारे' पा. 4. 3. 65 Both the Ganges and sandal are white. A विट is a voluptuary, a companion of a prince or dissolute young man in dramas. He decks himself with sandal marks on the forehead. विटव...एवमस्य as if it (Ganges) were a stall for the sale of the merchandise of merit. पुण्यमेव एवमस्य. As wares are exhibited in a row of shops, so the Ganges flowed, on both banks of which पुण्य could be acquired. दग्धा...द्वारस्य the ivory bolt against the gate of the city of Hell. The current of the white Ganges looked like an ivory bolt. The Ganges prevents people from falling into Hell for their sins, just as a bolt fastening the gate prevents entrance into a city. All the clauses indicate either the whiteness or holiness of the Ganges श्वेतु... श्वेतस्य as if it were the silken turban fold of the king—Meru. 'मेरुः शुभेर्मेरुवादी रश्मिनानुः श्वेतस्यः' इत्यमरः. शुभेः एव श्वेतः तस्य. The celestial Ganges flows from the slopes of Meru. See above p 43. A king's head may be wrapped in a white silken turban. मेरुदेव may also mean 'the lord of Meru i. e. Shiva.' The Ganges

is placed on the head of S'iva and looks like a white turban fold. दुक्ल...कुञ्जरस्य as if it were the fine-textured banner (कदलिका) of the elephant—the Kailāsa range. पदति...वर्गस्य as if it were the beaten road to *Moksha*. नेमि...चक्रस्य as if it were the ring of the wheel of the Kṛita age. कृतयुगमेव चक्रं तस्य. A wheel has a rim (which is its centre). The Ganges is the centre of कृतयुग (i. e. of holiness and righteousness). The कृतयुग is an era of unmixed holiness and righteousness. 'चतुष्पास्तकलो धर्मः सत्यं चैव कृते युगे । नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते ॥' मनु० I. 81. सप्त...महिषी the queen of the lord of seven oceans i. e. of क्षीरसमुद्र. All rivers are poetically represented as the wives of the ocean. क्षीरसागर being the last and best of the seven may be called the king of oceans. For the seven oceans, see above p. 32. The com. says 'सप्तसागरराजः क्षीरसमुद्रः । चन्द्रारूपपर्वत इति केचित्'. अपदपत्—the object is महानदम् (I. 16). हारमिव—this and the following clauses are intended to convey the crystal-like pellucid waters of the शोण. बहूज is the lord of the ocean, in which pearls are found. चन्द्रः एव भवतः (पर्वतः). The moon is supposed to be full of अमृत. From a mountain springs (निक्षीरः) proceed. शुशिमणि—चन्द्रकांतमणि. विन्ध्यस्य—the शोण springs in the Vindhya range. कर्पूर...रस्यस्य as if it were a flood of the sap of camphor trees from the Dapḍakā forest. Camphor is white. This clause shows that the शोण flowed through the दण्डका forest. The precise extent of the दण्डकारण्य is far from certain. It seems to have been a general name comprising all forests from the Jumna to the Kṛishṇā. गुह who helped भरत to cross the Ganges is described as well-acquainted with दण्डकारण्य. So it seems that दण्डकारण्य stretched right up to the Ganges. 'एव द्वातिसहस्रेण स्वपतिः परिवारितः । कुशलो दण्डकारण्ये वृद्धो भ्रातुश्च ते सखा ॥ तस्मात्पश्यतु काकुत्स त्वां निपादाधिपो गुहः' अयोध्याकाण्ड 84. 12-13. हेमाद्रि in his व्रतखण्ड says that देवगिरि (modern Daulatabad) was in सेतजदेश which was on the confines of दण्डकारण्य (Vide Bombay Gazetteer part II p. 231). सावयं bright complexion. स्फटिक...भ्रिवाः as if it were the crystal couch of the Beauty of the sky. A beauty reclines on a couch white like crystal. The sky was reflected in the pellucid waters of the शोण. रामणीयकेन (loveliness) हृतं हृदयं यस्याः. मधुराः मधुराणां विस्तृतयः (केकाः) यासु (adj. of भूमयः, I. 20). स्पष्टलेन सिकतिलानि (sandy) तस्तलानि यासु. For सिकतिल, see सैकत above p. 44. परिमलेन मत्तानां मधुपानां वेणी (string, line) एव बीजा तस्याः रगितेन रमणीयाः. The humming of the rows of bees was like the

music of a lute मन्दीकृता मदाग्निनीडति येन that obscured the lustre of the Ganges उपवण्टमूय places in the neighbourhood पक्ष मे my heart has taken a liking to stay here अभिनन्दित (approved) वचन यस्या (adj of सरस्वती) तद्वि is to be connected with अभिनन्दित. सावित्री approved of सरस्वती's choice तथा = सावित्र्या (सह) ऋण्डये बन्ध she fixed upon a bower as her house उच्चितानि (gathered) अर्चनाय वसुमानि यया पुलिनपृष्ठ प्रतिष्ठापित सैवत शिवलिङ्ग यया पञ्चमङ्गानि पुर सराणि यस्या (adj of पुष्पिकाम्) that was preceded by the पञ्चमङ्ग prayer This is a prayer recited by the Brāhmanas at the time of smearing the body with sacred ashes. The prayer is addressed to सप्तोजात, वामदेव, तत्पुरुष, अघोर and ईशान. See ऋग्वेदि मङ्गलकर्म (भस्मधारणविधि) Compare शिवस्तुति 3rd verso 'महेष्वा महितोसि तत्पुरुष पूष्याद्यो भवानघोर त्रिपुष्टोऽनवम वामदेवाञ्जलि । नम सपदिजात ते त्वमिति पञ्चरूपोचित प्रपञ्चचयपञ्चमम मनस्तमस्तादय ॥' सम्यक् मुद्रावध येन विहित परिकर यस्या (adj of पुष्पिकाम्) which was preceded by the ceremony of properly intertwining the fingers and hands in worship परिकर beginning' On मुद्रावध note 'मुद्राविमुक्तहस्तेन क्रियते नम दैविकम् । यदि तद्विष्णुं तस्मात्कर्म मुद्रान्वितश्चेत् ॥' ध्रुवा गीति गर्भे यस्या (adj of पुष्पिकाम्) between the intervals of which she sang the ध्रुवा song 'गीतिसुमेदयोर्ध्रुवा' शाख्य 4 The song was probably in the ध्रुवताल अद्वि ध्यायन्ती contemplating all the eight forms ॥ the earth, the wind, water (वन), the sky, the fire, the sun (तपन), the moon and the sacrificer. These are said to be the eight forms of शिव Vide the first verso of the शाकुन्तल अष्टपुष्पिका a bunch of eight flowers (with reference to the eight forms). Compare कादम्बरी 'अतिरोषणतया वदाचिद्दुर्न्यस्ताष्ट-पुष्पिकापातोत्पादितक्रोधेन' p 227 of P The commentators on the कादम्बरी say 'वर्क होण च दुष्पूर मुमना पाटला तथा । पञ्चमुत्पल्लोहस्यमष्टौ पुष्पाणि शङ्करे ॥' So also explains that अष्टपुष्पिका refers to the eight acts of worship each of which may be metaphorically called पुष्प. They are — पार्थिवपुष्प : i.e. smearing the deity with some fragrant substance because गन्ध is the special quality of पृथ्वी, आप्यपुष्प : i.e. bathing with water or milk, as रस is the special quality of अद्, तेजमः : i.e. waving lights वायवीय : i.e. applying cooling unguents, as रपन् = the special quality of वायु आकाशीय : i.e. playing on musical instruments and singing as शब्द is the special गुण of आकाश, मानस : i.e. contemplation of the god ईश, बोद्ध : i.e. a firm idea that ईश is all pervading as the विषय of बुद्धि is विश्व, आहङ्कारिक : i.e. the knowledge of the non-difference of the soul from the Supreme expressed by the Upanishads in the words

'अद मन्नासि अय तेन that was obtained without effort अमृत .
स्वादिया ति तन्दे (it tended (lit desired) to surpass even nectar by
its sweetness अति माणेन p of the desiderative base of शी
with अति स्वादिमा Instru sing of स्वादिमन् which is formed
like पिङ्गलिमन् (notes p 23) शरीर रोद she sustained her body
अतिवादित (passed) दिवम यया कश्चित् पटवानां शयनं यया

P 8 l 31—P 9 l 12 एव सन्दर्शं याम रवी when
the sun had gone up (in the sky) only for one watch याम
means a period of three hours 'द्वौ यामप्रहरी समौ' इत्यमर बहुभि-
दिशि प्रतिशब्दे (by the echoes) पूरित वनगुह्य (वनगुहा) येन सुरङ्ग
रादम् the sound (हृद) of the neighing of horses विकच सहातं
mass of dust grey like the inner leaves of the blossoming
Ketaki नातिदक्षीयसि (loc sing of दक्षीयस् which is the compara-
tive form of दूर) not very far from her क्रमेण च—the principal
sentence is क्रमेण च पशतिवलेन सनाधमशब्द सन्दर्शं सामीप्येन उपजाय
माना अभिव्यक्ति यस्य that became distinctly visible the nearer it
came This qualifies अश्वशब्दम् शफरो घुवमान floating in the
dust grey like the belly of a fish as though it were a school of
crocodiles floating in water शफ सरे (with यस्यसि) means 'grey
with the bellies of fishes घुवमानं goes with शब्द below पुर
प्रभावमानेन—this and the following clauses in the instrumental
qualify वलेन below प्रत्यये कुटिले कचपहवे पठित ललाटे जूटक येन
that had on their foreheads a mass of long curling hair सः
says वटितललाटजूटा दाणिगालपु वेश 'धवल भित्तिना whose ample
cheeks were smiling (ः ए bright) with the lustre of the white
ear ornaments (दत्तपत्रिवा) पिन्ददा कृष्णागुरुपङ्ककस्य श्चुरणेन कृष्णश-
बलकपाया कञ्चुका येन that had girt themselves in jackets 'dark,
variegated and fragrant (कपाय) by being smeared with the
paste (कल्क म्) of black aloe wood पिन्द is past p p of नद्
with अयि अ being elided in accordance with 'वटि भागुरिरलो
पमवाप्योहपसगयो' उत्तरीयेण कृत शिरोवेष्टन यस्य that had made their up-
per garments into turbans वाम वटकेन that had bright (स्पष्ट)
golden bracelets (वटक -यम्) placed on their left fore arms
(प्रकोष्ठ) Even now rich men sometimes wear golden brace-
lets on their left forearms द्वि धेनुना whose daggers (असिधनु)
were fastened in firm knots of their sashes (पट्टिवा) of double
folded cloth 'शुरिका चासिधेनुका' इत्यमर The daggers were fixed
fast by having their handles wrapped in bandages of fine cloth
which were doubled अनवरत व्यायाम (physical exercise) तेन
कृश कर्कर (lard) शरीर यस्य वात मानेन that leapt high again

and again as if they were a herd of swift deer वातहरिण is a very swift deer (called also वातप्रमी) लङ्घित विटपेन that jumped over even and uneven ground, pits (अवत) and bushes (विटप). कोण a stick, club सेवाये (for worship) गृहीतानि विविधानि वन. पर्णानि येन अनवरत कृत यत्कल येन युवप्रायेण consisting mostly of young men. सनाथम् accompanied by

P 91 13—P 101 33 मप्ये च पुरुषम् The sentence मप्ये च तस्य (अथकृन्दस्य) अष्टादशवर्षदेशीय युवानमद्राक्षीत् (p 101 27) चन्द्रेण, मालिना, चक्षितेन and पाण्डुरेण qualify both क्षीरोदेन and आनपरेण सार्धचन्द्रेण—the umbrella had the figure of a crescent-shaped moon on it, the sea is सार्धचन्द्र, as the moon sprang from it at the time of the churning मुक्ता मालिना that (umbrella) was encircled by a heap of pearls सार्धचन्द्र also means 'the semi-circular marks on a peacock's tail.' The umbrella might have such marks by way of ornament The sea also has in it heaps of pearls. रत्न.. चक्षितेन—the umbrella was inlaid with precious stones, the sea also is called रत्नाकर शङ्ख पाण्डुरेण white like a conch, milk and foam (with umbrella), white with conches, milk and foam (with क्षीरोदेन) क्षीरोदेन—The umbrella being सार्धचन्द्र, मुक्ता.. मालिन् &c, the poet fancies it to be क्षीरसागर स्वयं तेन—the umbrella lent a charm (हृस्मी) to the youth over whom it was held The force of स्वयं in the case of क्षीरोद is this —when the three worlds became devoid of धी by the curse of दुर्वासम् pronounced against Indra the gods had to churn the ocean to find out the jewels including हृस्मी The ocean did not of his own accord yield up हृस्मी But the umbrella fancied to be क्षीरोद lent a हृस्मी (charm) to the young man without the latter making any effort to acquire it. गगनगतेन raised high in the air आनपरेण—an umbrella is among the insignia of royalty इत्याद्या वस्य कृमष्टायम्—this and the following clauses in the accusative qualify युवानं below (p 101 27) अष्टाष्टेन गन्धमानम्—the flea is—the youth was surrounded by a bright circle of the rays of the brilliant ornaments he wore The poet fancies that it was a ring (चक्र) of the quarters that stuck very close round him, because the quarters were very fond of seeing him (who was so young and handsome) Ordinarily चक्र (crescent) is far from a person अङ्गिरस इत्याद्यम् who was decked with a wreath of Malati flowers on his head that hung down to his hips as if it (wreath) were the banner of his beauty won by the conquest of the whole

world He surpassed by his beauty everyone in the world A conqueror triumphantly carries away the banner from his vanquished rivals The long wreath looked like a waving pennon उत्सर्पिणि वपुस् whose body rendered dirty by the dust on the road was being rubbed by the red up shooting (उत्सर्पिणि) rays of the ruby in his crest, as if with tender leaves held by invisible nymphs of the forest 'शिवखण्डसन्दिग्धसूदाभरणम्' com The red rays resemble slender and reddish fresh leaves प्रवृज्यमान मार्गरेणुना पश्य वपु यस्य Dust may be rubbed off with पद्मवत् The reading रुषित् would mean 'covered or soiled बकुल . दिवसम् with his head lovely by being decked with a wreath (मुण्डमाला) of Bakula buds and having a profusion of curling hair, he seemed as though drinking the day, the light of which was contracted मीलित आतप यस्य (adj of दिवसम्) The brilliance of the day is lessened by the approach of night The white Bakula is like the light of day and his dark hair in contact with the white Bakula buds is like night With his dark hair he as though lessened the light of day, which remained only in a scattered form in the shape of Bakula buds पशु रिक्षम् with the brilliance, yellowish red like arsenic paste, of his broad forehead that was possessed of natural (सहज) loveliness (लक्ष्मी), he as though smeared the sky as if it (the forehead) were composed of the second portion of the moon that is the crown of the matted hair of Śiva He had a bright and naturally lovely forehead It was bright like the moon and so the poet fancies that it was made of the moon The propriety of द्वितीयः is this —शिव placed the crescent of the moon on his head So if his ललाट was made of the moon, it could not have been that (part of the) moon that was placed by शिव on his head and so the forehead must have been made of the remaining portion of the moon (the second piece) The forehead being thus fancied to be मृगाङ्गवर्ति, it would be naturally embraced by लक्ष्मी that was born of the ocean along with the moon (सहज) For the churning of the ocean, see विष्णुपुराण I 2 and रामायण I 44 अभिनव यौवन तस्य आरम्भेण अवष्टम्भ (ride) तेन प्रगल्भा दृष्टिपाता ते स्त्रीकृत निमुवन येन He was proud and his eye seemed to look upon the world as of no account. Compare 'दृष्टिस्तृणीकृतजगद्वयसत्त्वसारा' उत्तररामचरित VI 19 प्रथिक्ता (instru. sing of प्रथिमन् from प्रथु) —vide notes on पिङ्गलिमा p 23 सहसै सम्प्रादिता दश दिश यथा (adj of शरदम्) In शरद् lotuses of

various sorts abound कुमुद is a white lotus, while कुवलय is dark and कमल is red. When he cast glances from his large eyes, the white of his eyes looked like कुमुदs and the dark pupils like कुवलयs and the red corners looked like कमलs शर रंयन्तम् who as though caused the season of autumn. आयत शोभमानम्—the idea is—his long nose is deemed to be a dam (सेतुबन्ध) over the borders (सीमान्त) of the two rivers etc., the two eyes. His nose separated the two eyes, as a dam would separate a river in two. Further the nose is fancied to be a stream of the water of beauty dropping from the slab of moonstone in the form of the forehead. His bright forehead resembled चन्द्रकान्त, from which water oozes when the moon rises. The nose also rises up after there is a depression from the forehead. His nose was charming and so is fancied to be the stream of the water of loveliness अति वसन्तम् with his mouth emitting the perfume of very fragrant mango, camphor, Jakkola, cloves and Parijataha and resounding with the hum of the swarms of intoxicated bees, he vomited as if the season of spring together with the Nandana garden. Even now camphor, बक्षोल (Marathi कपोळ) and cloves are taken with ताम्बूल सहकार and पारिजातक are explained by the com. as certain fragrant substances, 'सहकार सुगन्धद्रव्यभेद सहकारवनेनैव त्रिवते पारिजातकोऽनेवद्रव्यसंस्तुतो मुखवासविशेष' The youth had partaken of कर्पूर, बक्षोल &c with his ताम्बूल and emitted their fragrance with his breath. In वसन्त also there is the fragrance of mango blossoms and of other flowers and the humming of bees नन्दन is the garden of Indra. पारिजातक is one of the five trees of Paradise. *Fide notes p 43* Hence the poet says 'सानन्दनवन' The reading अवनारयन्तम् is more striking than वसन्तम्, but is probably an emendation. It means 'he made वसन्त descend to the earth together with नन्दनवा'. The critics had laid down that the use of words like वात (past p of वृत्) and उन्नी in their literal sense was against good taste (मर्म) and so the copyists thinking that the word वसन्त was so used here probably changed it to अवतारयन्तम्. But it is to be noted that Lapa uses it only in a figurative sense 'निष्ठपत्नीनां बालानां गौतमसिद्धिवाक्यम् । अतिशुद्धमप्यत्र मन्मथस्य विराहते ॥ नायिका । १० । अगत्या मुहुः कसं परिहास' (jests) कसं भावनया (appreciation, unlers and etc) उपासितं सुतं स्वयं मुने हरिते दन्तमोक्षया खपिगानि निमुञ्चति २ that bathed the quarters in the moonlight of his teeth. Whenever he smiled at the jests of his friends, his

bright teeth gleamed forth and cast their lustre all round
 That lustre resembled moonlight पुन पुन वरदन्तश्चो again
 and again created the light of the moon moving about in the
 sky As he smiled now and then (and not continuously)
 he seemed to create moonlight at different times and so the
 poet uses the word पुन पुन There is a pun on the word नमति
 (in the sky, in the mouth of शायन) In शायन, the moon is
 seen now and then on account of the clouds and not continu-
 ously (just like his bright smiles) चम्पुकुम्भवत् रघून् पुतावन्तुमन्
 तस्य मध्ये अञ्जलिनं (placed) मरुतं यन्मिन् (a/l of मरुतस्य) वि
 मरुतस्य three-pointed ear-ornament His ear ornament was
 made of two big pearls between which was inserted an
 emerald This ornament seems to be somewhat like the मिराशी
 worn by men in Mahārāshtra विवरय 'विवरयवत्' यत्र यान्तिमी
 रसैश्च भूषणम् Compare 'वाधिरुद्धमाधवतामरगदहप्रविशयवतिवि
 कृतदाया' हर्षो 4th उच्छ्रान्त मेदव (a/l of मरुतस्य) dangling ममवा .
 हृदयमाणम् by the up-springing lustre (of the ear ornament) it
 seemed as though he had an ear ornament made of green
 Kunda leaves together with their flowers Kunda flowers
 being white, are like pearls and the leaves are green like
 emerald इतः सनुगुणो हरितुदपरो वगोवनं यस्य आमोदित (आमोद
 सगान, अस्य) मृगमदपद्मं तेषां लिखितं पद्ममद् तेषां मास्त्रम् adorned with
 ornamental lines drawn with very fragrant musk paste
 'मृगाभिर्मुगमदं वरुणी च' इत्यमर I or पद्ममद् see notes p 24
 'शुभ्रायुगलम्—object of दधानम् उद्यम दधानम् possessing (arms)
 that seemed to be the two poles of the banner of Cupid (मरुतस्येण),
 that (poles) had on their tops (the figure of) a formidable
 crocodile उद्यमेत मरुतेन आयातं शिखरं यस्य This may apply
 to शुभ्रायुगलं also, meaning '(arms) the tops of which had
 on them a loose (or formidable) crocodile shaped ornament'
 Long arms are a sign of good fortune and high position
 As he was handsome like Cupid and had long arms, they
 (arms) were made to 'be poles' The marks on the 'dark' musk
 on the arms looked like the dark crocodile, which is
 the emblem on the banner of Cupid सीमन्तिर्तं पार्तव (a/l
 of देहम्) सीमन्त is the parting line of the hair of women
 It is white His मृदायुज also was white and was placed
 across his body like a line He had a formidable body
 which was encircled by the white यक्षोपवीत The white
 यक्षोपवीत is like the fair Ganges So the poet fancies that

his body was the मन्दर mountain chained (encircled) by the stream of the Ganges indignant at the churning of the ocean. When the ocean was churned for jewels, मन्दर was made the churning handle. The ocean is poetically spoken of as the husband of the Ganges (and also of all other rivers). The Ganges (गङ्गा) was as if angry at the harassment of her husband and bound down मन्दर (his body) in order to stay the churning. 'मन्थानं मन्दरं श्रुत्वा नेन श्रुत्वा तु बभूविम् । गन्धताममृतं देवा साहाय्ये मय्यवस्थिते ॥' बिष्णुपुराण L. 9 76 'बद्धे सदानितम्' इत्यमरः कर्पूर पाण्डुरेण rendered dusty, being smeared with a handful of camphor powder (क्षौद्रं) कान्ताया उच्चौ कुचौ एव चक्रवाकौ तयो धुमन् तस्य विपुल पुलिनं तेन. His broad chest was like a vast sandy beach for the चक्रवाकः—चक्र, the high breasts of his (future) wife. His wife would rest on his broad chest, as the चक्रवाक does on a पुलिन. A beach also is dusty (दाण्डुल) with white sand (resembling camphor) उरसलेन क्रम—the idea is—He had a very broad chest and stout long arms. The poet fancies that by his long arms he embraced the distant quarters and brought them together in a heap (पुञ्जित). The heaped up quarters were allowed expansion on his broad chest आयामं length पुरस्ता भागम्—the author describes here the undergarment (something like modern माइचोडणा) of the youth पुरस्ता पमर्शयेन that was charming because one end (धोत) of it was set in from a little below his navel पृष्ठं पनयेन the hem of which hung behind over his girdle (दक्ष) पल्लव (Marathi गोहा) the hem of the strings with which the garment was made fast उभय भागेन that was so wound on both sides as to display a third part of his thighs हारीत वाससा by his lower garment that was green like the हारीत (pigeon) bird and that tightly (निबिड) pressed (his waist) विमं भागम् whose very slender waist was divided (from the upper part of his body) शतवराहभाषायां उपनिषदांसे वदिते विकृते मकरमुखासंज्ञके पदपुंसि व्यये (अर्धे अरुद्धपद्माभ्याम्) the knees of which had flesh accumulated by incessant exercise, were hard, formidable and firmly knit to the parts above them. 'मकरमुखा पदपुंसोऽस्मिन्' सं० We may also explain मकरमुखासंज्ञक as 'knees that had a crocodile shape and that were thick set (and not loose or flabby)' विराट् सुगन्धाम्नाम् (थि, ह) that were stone pillars for supporting (उत्तमन) the stone platform of his broad chest. The image here is taken from architecture. His long and tapering

thighs were like stone columns. His broad chest was like
 the entablature (constituting the architrave, frieze and
 cornice) resting on slender pillars. चारु वान्तिभ्याम् the beauty
 of which was rendered patent by the lovely marks of sandal
 thereon. Sandal paste had been applied to that part of the
 thighs that was not covered. स्वासक perfuming the body with
 unguents 'चर्चा तु चार्चिक्य स्वासक' इत्यमर ऊरु यामम् with his
 long thighs, he as if laughed in scorn at the length of the
 trunk of देरावत. The trunk of an elephant is long and tapering
 downwards like the thigh. देरावत is white and the youth's thigh
 also was besmeared with white sandal paste. अति काण्डम् his
 shanks (जङ्घा) were very slender, as though through the fatigue
 (खेद) caused by bearing the burden of his very stout (भरित)
 thighs (ऊरु). One who carries burdens is slim (and not fat)
 वन्य पादलस्य—his feet were red like the fresh shoots of the tree
 of Paradise. The shoots of a tree are red, much more of a
 कल्पवृक्ष उभय रुम्बिन. His feet hung on both sides (of the horse
 he was riding). दोल्य रचयन्तम्—the idea is—the motion of
 the horse caused the rays from his toe nails to move about.
 The bright rays of the nails resemble a white chowrie. As
 he was riding the nails appeared to be a chowrie placed on the
 horse. Chowries were placed on horses and elephants. Compare
 द्राकुन्तर I 'निष्कम्पचामरशिखा निभृतोर्ध्वकर्णा । धावत्यमी मृगजवाक्षमयेव
 रथ्या ॥' अग्नि बुद्धि that (horse) tore the earth with its hoofs
 that were raised (उद्वह्य) aloft in front, that seemed as though
 to rest long in the air and that fell forcibly on account of their
 curvetting (वृत्ति). The high spirited steed pranced remained
 standing on its hind legs for a long time as if it wanted to give
 them rest and then came down on the earth with force with
 its front legs, thereby raising dust from the earth. बलितेन विकट
 यथा स्वात्तथा (अव्ययीभाव)—to be taken with पतद्भि. ०भुवि and the
 following locatives qualify वाग्निनि (L 15) प्रतिक्षण दशनै (भादौ)
 ग्रह (पश्चात्) मुक्तिश्च ताम्बा रणखणायित्तर सर एलीन (खे तदुनि लीनम्) येन
 The hard bridle bit made a sound when the horse bit it between
 its teeth and then let it off. The reading दशनविमुक्त conveys
 almost the same sense दीर्घघ्राणे लीना लज्जिता यस्य ॥ ०लालिक स चासौ
 ललाट चक्रकथ ललाटे ललितानि (tossed, waving) चारुणि चामीकरस्य
 (मुवर्णस्य) चक्रवाणि (rings) यस्य ललितम् explained by स० as 'the
 end of the bit'. It is better to read with B दीर्घ लालिके ललाटः,
 as then it is easier to dissolve the compounds शिषान शोभिनि

his body was the मन्दर mountain chained (encircled) by the stream of the Ganges indignant at the churning of the ocean. When the ocean was churned for jewels, मन्दर was made the churning handle. The ocean is poetically spoken of as the husband of the Ganges (and also of all other rivers). The Ganges (गङ्गासूत्र) was as if angry at the harassment of her husband and bound down मन्दर (his body) in order to stay the churning 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा सुवासिकम् । मन्थयताममृतं देवाः सादाग्रे मन्थयन्स्थिते ॥' विष्णुपु० I. 9 76. 'बन्धे सन्दानितम्' इत्यमरः. कर्पूर... पांशुलेन rendered dusty, being smeared with a handful of camphor powder (क्षोदः). कान्तायाः उभौ कुची एव चक्रवाकी तयोः युगलं तस्य विपुल पुलिनं तेन. His broad chest was like a vast sandy beach for the चक्रवाक—viz., the high breasts of his (future) wife. His wife would rest on his broad chest, as the चक्रवाक does on a पुलिन. A beach also is dusty (पांशुल) with white sand (resembling camphor). उरःस्थलेन...रूपम्—the idea is—He had a very broad chest and stout long arms. The poet fancies that by his long arms he embraced the distant quarters and brought them together in a heap (युजित). The heaped up quarters were allowed expansion on his broad chest. आयामः length. पुरस्ता...भागम्—the author describes here the undergarment (something like modern माँचोडणा) of the youth. पुरस्ता...वस्त्रमीयेन that was charming because one end (कोणः) of it was set in front a little below his navel. पृष्ठम्...पृष्ठेन the hem of which hung behind over his girdle (कट्या). पट्टम् (Marathi गोट्टा) the hem of the strings with which the garment was made fast. उभय...भागेन that was so wound on both sides as to display a third part of his thighs. हस्तीन...वासना by his lower garment that was green like the हस्तीन (pigeon) bird and that tightly (निद्रित) pressed (his waist). विन...भागम् whose very slender waist was divided (from the upper part of his body) एतद्वत्स्थानावामेन उपयिनमासे बहिर्नि विभक्ते मकरमुत्तमलेपे जालुनी ययोः (adj of ऊर्ध्वदण्डाभ्याम्) the knees of which had flesh accumulated by incessant exercise, were hard, formidable and firmly knit to the parts above them. 'मकरमुत्तं जालुनोररविभागः' सं०. We may also explain मकरमुत्तमलम् as 'knees that had a crocodile shape and that were thick-set (and not loose or flabby)'. दिशाल...स्तम्भाभ्याम् (thighs) that were stone pillars for supporting (उत्थमन) the stone platform of his broad chest. The image here is taken from architecture. His long and tapering

thighs were like stone columns His broad chest was like the entablature (constituting the architrave, frieze and cornice) resting on slender pillars चारु सान्निभ्याम् the beauty of which was rendered patent by the lovely marks of sandal thereon Sandal paste had been applied to that part of the thighs that was not covered स्नासक perfuming the body with unguents 'चर्चा तु चार्चिक्य स्नासक' इत्यमर ऊरु यामम् with his long thighs, he as if laughed in scorn at the length of the trunk of देरावत् The trunk of an elephant is long and tapering downwards like the thigh देरावत् is white and the youth's thigh also was besmeared with white sandal paste सति काण्डम् his shanks (जडा) were very slender, as though through the fatigue (खेद) caused by bearing the burden of his very stout (मरित) thighs (ऊरु) One who carries burdens is slim (and not fat) वक्ष्य पादलस्य—his feet were red like the fresh shoots of the tree of Paradise The shoots of a tree are red, much more of a कल्पवृक्ष उभय लम्बिन His feet hung on both sides (of the horse he was riding) दोला रचयन्तम्—the idea is—the motion of the horse caused the rays from his toe-nails to move about The bright rays of the nails resemble a white chowrie As he was riding the nails appeared to be a chowrie placed on the horse Chowries were placed on horses and elephants Compare शाकुन्तल I 'निधम्पचामरदिव्या निभृतीधकर्णा । भावत्यमी दृगनदाक्षमयेव रम्या ॥' अग्नि मुवि that (horse) tore the earth with its hoofs that were raised (उदघ्नत्) aloft in front that seemed as though to rest long in the air and that fell forcibly on account of their curvetting (वलित) The high spirited steed pranced remained standing on its hind legs for a long time as if it wanted to give them rest and then came down on the earth with force with its front legs thereby raising dust from the earth वलितेन विकट यथा स्वात्तया (अभ्ययीभाव)—to be taken with पतङ्गि मुवि and the following locatives qualify चार्णि (L 15) प्रक्षिपण दशनै (आदी) ग्रह (पश्चात्) मुक्तिश्च ताम्बां खण्डयित्वा सर सलीन (खे तातुनि लीनम्) येन The hard bridle bit made a sound when the horse bit it between its teeth and then let it off The reading दशनविमुक्त conveys almost the same sense दीपघ्राणे लीना लाङ्घिवा यस्य ॥ लालिक स चासी ललाट चक्रकश्च ललाटे लुलितानि (tossed, waving) बहुरि चामीकरस्य (मुवर्णस्य) चक्राणि (rings) यस्य लालिवा is explained by सं as the end of the bit It is better to read with B दीर्घ लालिके ललाटः, as then it is easier to dissolve the compounds शिञ्जान शोभिषि

adorned with tinkling (शिञ्जान) golden trappings. 'तपनीयं शान्तकौम्भम्' इत्यमरः ('शतकुम्भे गिरी भवं शान्तकौम्भम्, अनुशक्तिकादित्वादुभयपद-वृद्धिः, शान्तकुम्भमित्येके' क्षीर०). शान्तकौम्भम् (or—कुम्भम् according to some) gold. 'जयनं हयमण्डनमाला' सं०. 'अश्वदीना च सत्राहे जये च जयनं मतम्' शाश्वत 515. मनसः इव रहः (वेगः) यस्य. गोलाङ्गुलस्य कपोलवत् कालानि (dark) कायलोमानि यस्य. गोलाङ्गुलः an ape with a dark face and a tail like a cow's. 'कृष्णमुखो गोलाङ्गुलः' क्षीर०. उभय ..हस्ताभ्याम् whose hands gripped the saddle (पर्याजं) cloth on both sides. आसन्नपरिचारकः body guard. दोधूयमानं (pr. p. of the frequentative base of धू to shake) चामरिकायुगलं यस्य. वन्दिनः of the bard 'वन्दिनः स्तुतिपाठकाः' इत्यमरः. सुभाषितम्—object of भावयन्तम्. उत्कण्ठकिनः (रोमाञ्चितः) कपोलफलकः यस्य. रुद्र...कलेनेव—the idea is.—his cheek had hair standing on end on account of emotion roused by the song of the bard, the poet fancies the रोमाञ्च to be pieces of the fine hairy growth (पद्म) on the filaments (केसरम्) of the lotus on his ear. भावयन्तम् reflecting over, appreciating. अनङ्ग...दर्शयन्तम् who as if showed (in his person) the advent of the yuga (the era) of Cupid. He was charming like Cupid. सं० says 'अनङ्गजन्मना यदुपलक्षितं युवं कालविशेषः, तस्य मूढनमदनसादृश्यात्, यदा अनङ्गयौगं तदवतारमिव ! द्वित्वसंस्वापूर्वकस्यात्'. This and the following clauses lay stress on the extreme loveliness of the youth in various ways and the effects he produced on others चन्द्र...यन्तम् who as though created a world full of moonlight. He was bright like the moon and shed his lustre over the whole world. विलासप्राप्यम्—his youthful smiles and gestures were to be seen everywhere. अन्यः सर्गः (वृष्टिः) सर्गान्तरम्. अनु..रचयन्तम्—this world is full of love and hatred; but he was the centre of the affection of all, no one hated him. So he brought about another world as it were, where there was nothing but affection. The student will note Bana's command over language. He uses different words like उत्पादयन्तं, जनयन्तं &c, to convey the same sense. सुहृत्प्रमयम्—full of love. He was the cynosure of all eyes the whole day. राग ..यन्तम् inaugurating a reign of affection. आक ..चक्षुषोः he was to the eyes as though the infatuating collyrium. It was supposed that some magical collyrium when applied to the eye by a person made that person attractive to every spectator. He by his beauty fascinated the eyes of all. वशी-—certain incantations were supposed to have the power of subduing the will of others. Note the following मन्त्र credited with great power. 'ॐ

गणपतये स्वाहेति । अयं गणपतेयश्चो धनविद्याप्रदायकः । इममष्टसहस्रं च जप्त्वा बद्ध्वा
 शिखां ततः । व्यवहारे जयं स्वाच्छ शतशोऽप्याश्रयां प्रिय ॥' स्वस्यां गाम्
 he was as though a powder that influences the senses to
 be comfortable. The idea is—in his presence, the senses
 of the spectators were lulled into pleasure. C and T translate
 'to the senses a powder able to affect the healthiest. This is
 not so good as the meaning we suggest असं कस्य—the curiosity
 to see him is never satiated. सिद्धं गन्धं he was as though the
 never failing remedy of blessedness. The moment he was
 seen, everyone felt blessed पुनर्जन्म—Cupid was once burnt by
 Siva but on seeing that handsome youth hearts fell under the
 sway of Love (i. e. love was born again) रसायनमिव यौवनस्य—
 रसायनम् (रस mercury + अयनम्) a medical preparation contain-
 ing mercury. In ancient India, it was believed, as in many
 other countries that mercury, if properly prepared, would
 make men immortal and free from old age. Note the passages
 'ससारस्य परं पारं दत्तेऽसौ पारदं स्मृतं', 'एवोऽसौ रसरामः शरीरमप्यरामं कुरुते'
 The सर्वदर्शनसमग्रं devotes a chapter to रसेश्वरदण्डेन the philosophy
 of 'Mercury' (रस being identified with शिव). As रसायन produces
 perfect health, so youth attained perfection in the young man.
 एकं रामणीयकस्य—रामणीयकं shared the youth with nothing else : i. e.
 loveliness reigned supreme in him कीर्तिं रूपस्य—He was so
 charming that he seemed to be a pillar set up for all time to
 commemorate the triumph of beauty मूलं लावण्यस्य as the
 principal amount of loveliness. The loveliness in others is like
 interest : i. e. it is subsidiary (inferior) to the principal (the
 youth's charms) पुण्यं ससारस्य—the good deeds of the world
 bore fruit in the splendid form of the youth कान्तिं (beauty)
 एव लता तस्या प्रथमाङ्कुरम्—none as handsome as the youth had
 preceded him सर्गां पते—Brahma had created the world
 several times. By practice one acquires great skill and per-
 fection. So the beauty of the youth was the result of the skill
 acquired by Brahma. प्रतापं glory, greatness विघ्नं amorous
 or sportive movements यज्ञं गन्धं—learning had attained the
 highest pitch of excellence in him अष्टां देशीयम् about 18 years
 old. The अस्त्रेण कल्प, देश्य and देशीय are added in the sense of
 'a little less than, about' 'इषदसमाप्तिं कल्पेऽदेवदेशीय' पा 5.3.67.
 (इषदूनीं विद्वान् विद्वत्कल्पं विद्वदेशीयं । ति की) द्वितीयम्—This and the
 following clauses in the accusative qualify पुरुषम् (l. 33) अपरं .
 तुरङ्गम्—न परेण संश्लिष्टं तुरङ्गं यस्य whose horse was not touched by

another This may mean that his saddle was not held by any attendants as that of the youth was or that his horse was not closely followed by another : & other riders kept at a respectful distance We prefer the former meaning From the fact that the young man was cracking jokes with his companions, it seems that they were close to him (and so to the old man also) उच्च वारम् whose form was like a pillar of heated (molten) gold (तपनीय) : & he was bright and red in complexion परिणत वय यस्य—old नीच कथम् who had short nails, beard and hair He did not allow these to grow शुक्तिखनतिम् bald headed as a shell. His head had no hair and the skin was white and glossy like mother o' pearl रोमश्च उर सत् यस्य 'लोमादि पामादि—विच्छादिभ्यः शुभ्र-इलच्' पा 5 2 100 (लोमादिभ्यः श । लोमश्च । रोमवान् । पामादिभ्यो न । पामन । ति वी) र् and ह् are often interchanged as in रोमन् and लोमन् अनु शिक्षयन्तम् who, being dressed elegantly but not gaudily, seemed as though to teach even old age decorousness It is old age that makes men decorous He was old and such an embodiment of decorum that old age might have taken lessons from him उत्सव्ण showy, gaudy गुणा नयतम् who seemed as though lending weight (importance or greatness) even to virtues He was so virtuous that he seemed to heighten the worth of the virtues themselves गरिमा—from गुरु Vide notes on पिङ्गलिमा p. 23 महानुभावता dignity or nobility He was so noble or dignified that even Dignity may have something to learn from him आचार correct deportment आचार्यकम् teaching instruction आचार्यस्य भाव कर्म वा—according to 'योषधाद्वरूपोत्तमाद्रुन्' पा V 1 132 (रामणीयकम् । आमिषानीयकम् । ति वी) वारवाण or-वाण a coat of mail, jacket. 'बद्धको वारवाणोऽस्त्री' इत्यमर (वार आच्छादक वानमस्य इति वारवाण—क्षीर०) षट्त्रिंश्या परि वेष्टित मौलि यस्य पुरुषम्—is to be connected with अद्राक्षीम् (1 27) above

P 11 L 1—P 12 L 33 अथ स दृशम् पुरोयायिनाम् soldiers that had gone ahead, vanguard यथा कथयताम् who, having come back, narrated all as they saw with astonished minds The vanguard was deep in wonder at the superhuman beauty of the two maidens The reading प्रतीत्य may mean प्रतिनिवृत्त्य and also 'having approached उपलभ्य having learnt. दिव्या आकृति यस्य (adj of युगलम्) युगलम्—object of उपलभ्य प्रतूर्णतुरग whose horse began to gallop (: & he urged his horse to greater speed) निवारित परिचन येन who prohibited his servants (to follow him)

तो—refers to the old companion of the youth described above
 वृत्त उपसर्गमह्यं वाच्यम् who made a respectful salutation. तो—object
 of उपसर्गमाह किम् जमाह received them according to their
 precedence with hospitality usual in forest life beginning with
 the offering of a seat of tender foliage and ending with the
 present of fruit and flowers सङ्गुमुने पते अर्थे (पूजाविधि) अवसा
 (अन्त) यस्य (a l) of आतिथ्ये) आसीत्तयोश्च तयो when they sat
 प्रथमम् an old man प्रगने वय यस्य 'प्रवया मयिरो नृद' इत्यमर सहज
 (inborn) राज्ञा धन यस्य सहज ज्ञाय to address (another man)
 first (i. e. before he addresses) is (seems) an immodest act in
 the case of young women to whom innate bashfulness is all in
 all, particularly in the case of highborn maidens that are
 simple like the does of the forest शाली—bashful shy—from शाल
 with the affix श (श) 'शालीयशोषीने अपृष्टाकार्ययो' वा ॥ २ २०
 (शालाप्रवेशमर्दने शाली अष्ट ॥ सि वी । अत्रागच्छाद्यय गजुमशत शाला
 मेव प्रवेष्टुमर्हतीत्यर्थ । तत्त्वबोधिनी) The propriety of the word वन is
 this A doe by contact with human beings, may become bold
 but one brought up in the forest far from human habitation
 will retain its original shyness and innocence वेदल वृत्ति But
 this (my) sense of hearing, envious of (my) eye that is blest
 (वृत्तार्थे) by seeing you urges me being eager to hear the news
 (of you) What सावित्री means is—on seeing this extremely
 handsome young man, our eyes have been rewarded and grati-
 fied, but our ears have not yet heard anything concerning him
 and are therefore envious of the eye अगुणे सृष्टवती (वृत्ति)—
 सृष्टु governs the dative of the object of desire or envy 'सृष्टरी
 वित्त' वा १ ४ ३६ 'पार्ता प्रवृत्तिर्ज्ञात उदन्त स्वात्' इत्यमर प्रथम
 प्रणवम् a good man at first sight offers his affection (प्रणव) as
 though it were a present She means that both the men,
 being good have given their good will to the two maidens even
 at the first meeting अत्र वाचालवति is the heart offered by
 the great (प्रणवत्) with courtesy (प्रणव) makes even a timid
 person talkative, as wine does She means—we are timid
 You are great and courteously offered your heart (i. e.
 your regard) to us This your regard for us makes us bold
 enough to address you Wine also makes even a timid person
 garrulous when he gets drunk प्रण वित्त (with मयु) means
 'proffered with over-powering courtesy or proffered by a great
 man with courtesy' अति विस्त्रम् confidence easily reaches its
 highest pitch in the case of a very yielding good man as the

bowstring on the bow She means—you are very good and yielding So we treat you with the greatest confidence The words नम्र and कोटि are रिष्ट The bow string easily reaches the furthest tip (कोटि) when the bow is extremely bent (नम्र) It is better to read आरोहति with B With आरोपयति (causal of रहु with आ) we naturally expect one more noun in the accusative (besides कोटिम्) आरोपयति will yield a very good sense if we could read विलम्बम् and in that case गुण (virtue, string) will be रिष्ट and will be construed with both साधौ and धनुषि अति शियाम् in those whose minds are steady or who are very wise स्रष्टु शया master-pieces of creation from the Creator's hands त्रि माणि surpassing (everything) in the three worlds अस्य—refers to the young man सौजन्य सरलता it is not fickleness that is natural to young women that causes me to speak, but it is the great beauty of this one dear to the gods, which (सद्गता) is under the control of kindness (that makes me talk) She means—this young man is extremely handsome and yet very considerate (and not capricious in the vanity of his charms) It is this that urges me to know something more about him सावित्री very much desired that सरस्वती should be married to such a young man if otherwise eligible सह उत्तिष्ठति इति सहोत्था The word देवानां प्रिय is used by Bāṇa in a good sense : e. g. meaning 'worthy honourable' Compare 'इहापि जमनि दत्तमेवासा कममुना तप हेयेन फलमुलभद' इति दर्शयता देवानां प्रियम् हर्षवरित 8th उच्छ्वास Asoka in his edicts calls himself देवानां प्रिय The महाभाष्य uses it in a good sense 'के पुनर्भवदादयः भवान् दीर्घायु देवानां प्रिय आयुष्मा निति on पा 5 3 14 (Kielhorn vol II p 405) But later Sanskrit grammarians assign the meaning of fool to this Aluk compound Mr R R Kale takes देवानां प्रिय in this sense and applies it to सावित्री, but that is not correct Besides the sense becomes involved We may also take देवानां प्रियम् as referring to the old courtier आगमनेन—connect with श्रुतं नीत अपुण्यमाहूः unhappy विजृम्भिता विरहव्यथा यस्य in which the pain of separation is growing अपहृत हरस्य हुङ्गाराहङ्कार येन who humbles the pride of the defiant roar of Śiva A wrathful man makes the sound हुम् शिव in wrath burnt मदन by the fire from his third eye Vide p 14 (notes) But the youth who was as handsome as Cupid humbled Śiva's pride by his very existence This passage is reminiscent of the verse 'अमलदुङ्गारनिर्वातित पुरा पुराणि भासमुग्र शिलीमुख । इमां हृदि व्यापनपातमक्षिणोद्विशीर्णमूर्तेरपि पुष्पधवन ॥

कुमारसम्भव V 51 अनन्यज — न अन्यसात् जायते इति—Love is mind born and has no physical birth. So Cupid is called अनन्यज or अनन्यजमा वि नाम यस्य स किं नामा तस्य समृद्ध तप यस्य—her idea is that none who does not possess a store of merit or austerities can be blest with such a son अमृतवर्षा showering nectar : & great delight (with the youth) कौस्तुभ sprang from the ocean along with अमृत कास्तुभ द्वादयति—The कौस्तुभ jewel churned from the ocean was placed on his chest by Vishnu. 'कौस्तुभादयमभूद्रत्न पद्मरा १ महोदधे १ तस्मिन् हरि स्पर्शा चक्र यमोऽलङ्करणे मणौ ॥ भागवतपुराण VIII 8 ॥ The word is derived as 'कुमुद स्तुभाति व्याप्नोति कुस्तुभ-सागर तत्र मव' त्रि स्या deserving to be worshipped by the three worlds महत्स्तेनस of this very brilliant man प्रभातमध्वेद—The morning twilight gives birth to the sun the great luminary and people perform their adoration in the morning कानि क्षराणि what fortunate letters come to be his name (अभिरथा) ? 'अभिल्या नामशोभयो' इत्यमर The student will notice how politely सावित्री asks for information concerning the young man's country of birth his destination his parentage and his name आर्य दृढयस्य in seeking to know your honour the same order is followed by my heart that acts as curiosity dictates She wants to know the same four things (country of birth &c) about the old man प्रकटित प्रभय (courtesy) येन सता विद्या to speak what is agreeable is a hereditary art with the good (: & they are past masters in that) न दक्षोभि—handsome women are described as चन्द्रानना सावित्री had not only a moon like face but her words also were चन्द्रमय were such as gladdened the heart of the listener by their ambrosial sweetness चन्द्रमय—made of the moon सुधा—The moon is said to shower down nectar with his rays being called सुधाऽऽ सौजन्य जायते women like you who are the birthplace of goodness come into the world as the arts for moulding good men after a great deal of merit (तुम : & पुण्य) He means—It is due to the accumulation of the good deeds of the world that noble women like you are born. Such noble women fashion men into good men as the study of the arts enables a person to fashion from raw materials finished articles दूरे पयसि let alone mutual conversation even the interchange of glances with the noble (अभिजात) raises a man to the highest pitch (of goodness or glory) भूषण goes with दधीच भार्गववत्स—अश्वत्थ the father of दधीच belonged to the भृगुगोत्र The

story of च्यवन and his wife मुकन्या is alluded to in विष्णुपुराण IV.1. In रामायण सुन्दरकाण्ड chap. 24 she is mentioned in a list of पतिव्रता (verse 1.). The story is given in great detail in पद्मपुराण 4th खण्ड (पातालखण्ड) chap. 14 ff. च्यवन was the son of मनु. He performed such severe austerities that an ant-hill grew upon him. The daughter of king शर्याति in play thrust a pin in the anthill and put out च्यवन's eye. In order to propitiate the sage he gave that daughter to him in marriage. मू. एकस्य who is an ornament of the three worlds भूः, भुवः and स्वः. These are the first three out of the seven worlds (भूः, भुवः, स्वः, महः, जनः, तपः, सत्यम्). अदभेन (प्रचुरेण) प्रभावेण लम्बितः (paralysed) जम्भारेः (इन्द्रस्य) भुजस्तम्भः येन. The As'vins cured च्यवन of old age and blindness च्यवन gave सोम at a sacrifice to the As'vins who were never before allowed that honour. Indra becoming angry at this raised his hand to strike the sage with his वज्र. च्यवन paralysed the hand of Indra. Vide पद्मपुराण 4th खण्ड chap. 16 'शक्र वज्रधर इहो मुनिः स्वहननोद्यतम् ॥ हुङ्कारमकरोद्धीमान् लग्न-यामास तद्भुजम्।' verses 15-16 'शिलामु द्रव्येन तेन दुर्लभं पादपद्मे ह यस्य—Gods and demons bowed their crowned heads at his feet, which were thus over fondled (दुर्लभं) by treading on the jewels in their crowns. निजतेजःप्रसरेण (by the spreading of his own lustre) दृष्टः (scorched) पुलोमा येन. When मनु went out leaving his pregnant wife alone, the demon पुलोमा made bold to lay hands on her, when her foetus slipped from her womb. On seeing that foetus so fallen, the demon was burnt to ashes. See आदिपर्व chap. 5-6. बहिर्वृत्ति जीवितं *lit.* his life existing outside i. e. the son was dear to his father as his own life. Separate जननी अस्त्विति जगत् देन. शर्यातस्य—In विष्णुपुराण (IV. 1) king शर्याति is said to be the son of मनु. अन्तर्वंसी pregnant ('अन्तर्वंसी च गर्भिणी' इत्यमरः) from अन्तर with the affix वच्. 'अन्तर्वत्पण्डितोऽनुङ्' पा. 4. 1. 32 (एतयोः भिर्यां नुङ् स्यात् । अन्तरत्पण्डितो गर्भं इति...अन्तर्वंसी । पतिव्रती । ति. की.). वैज्रने मासि in the month in which the child was expected 'युग्मिमासो वैज्रनः' इत्यमरः. विज्रने मयः or विज्रनस्य अथ वैज्रनः. यिवा... नादयश्च—Even now a woman is brought to her father's house particularly when it is the first delivery. Separate अनेहसा (by time, in course of time) अवर्धते. अनेहसा *vi.* time. तथैव—in the palace of king शर्यात. बालः young (applies to the child दधीच as well as to the moon) The young moon gives delight to all. राजीवलोचनः lotus-eyed. मृतं.. दुहितरि even when his daughter (सुहृदा) returned to her husband's house. आसेचनकदर्शनम्

(आसेचनक दर्शन यस्य) whose sight never satiated him : & though he saw him continuously, he wanted to see him more still 'तदासेचनकं वृत्तान्तस्त्यक्तो यस्य दर्शनात्' इत्यमर (आसिच्यते आप्यायते दृग्नेन आसेचनकं यस्य दर्शनात् इत्युत्पत्तिः—क्षीर०) मातामह—refers to शर्यांत मनोवितोदनम् that diverted or gave solace to his mind विद्या—see above p 18 कला—The Kalas were said to be 64, such as वृत्त, गीत, आलेख्य They are enumerated in वात्स्यायन's कामसूत्र (L 3) उपाख्यत यौवनं यस्मिन् अहमिव refers to शर्यांत and असी to च्यवन दृग्दीप्त नाम यस्य whose name is auspicious भूत्यपरमाणुम् an atom of a servant : & an insignificant servant. अवधारयतु understand आवाप्तम्—refers to दधीच मया स्वामी my master made me his attendant अभिसार companion अभिसारेण सह साभि० (बहुव्रीहि) Compare 'महासामन्तैः कृत्वा साभिसारम्' first para 5th उच्छ्वास तद्धि कुलम् that (of शर्यांत) is a royal family to which we (I & I) have been hereditarily attached C and T translate 'our royal house follows the rule of heredity This inverts the sequence of ideas उत्तमानां मन्दाक्षम् length (of service) produces in the good (in good masters) a certain amount of kindly (or partial) feeling even towards dependents मन्दाक्षम्—partiality, connivance मन्द अक्षि इव यत्र मन्दाक्षम्, according to 'अक्षोऽदर्शनात्' वा 5 4 76 (अचक्षुः पर्यायादक्षोऽन्व स्वात्समासान्तः । गवामक्षीव गवाक्षः । ति कौ) He puts down this and the following sentences for showing that though he is unworthy to be the confidential companion of the noble prince, yet his master favoured him for his long and faithful service अ महताम् inexhaustible indeed is the treasure of kindness in the great इव मात्रमिव only at the distance of about two krosas from this place This is accusative of distance 'गच्छति स्त्री प्रोशयुगम्' इत्यमर (from गो + दूति according to the Vārtikas 'गोर्वृत्ती एन्दरुपसंख्यानम्' and 'अध्वपरिमाणे च' on 'दान्तो वि प्रत्यये' वा 6 1 79) पारेऽशोगम्—beyond the Son. शोगस्य पारे पारे०, according to 'पारे मध्ये पठ्या वा' (पारमध्यशब्दौ पठ्या वेत्त सह वा समस्येते । दन्तत्वं चानयोर्निपात्यते । पठ्ये पठौ तत्पुरुष । पारेणप्रादाय । गद्गापारात् । ति कौ) स्व देशम् the appellation of which was derived from his own name. निर्मित व्यपदेश यस्य क्षेत्र पत्तयर् almost like क्षेत्रम् For the affix पत्तय, see notes on अष्टादशवर्षदेशीय above p 55 क्षेत्रम् name of the garden of कुवेर, the lord of riches. 'अलङ्कायाः बहिष्कान्दवनं क्षेत्रम् प्रिये । यौवनानुगविल्ली' सर्वं कपटुमात्रम् ॥ तत्र (वातां) अवधि यस्या तत्र यात्रा this our journey is to end there यदि परि if your courteousness accepts or seizes this moment (to do us a favour) or your heart enter

tains regard for us गृहीत क्षण येन अविद्यमाना अवहेला (disdain or contempt) यसिन् भूमि हों वा or if this person (ः e I) is an object of favour (with you) or worthy of being listened to (by you) प्रथम हलस first request of curiosity (ः e due to or out of curiosity) शुश्रूषु desirous to hear शुश्रूषु—from the desiderative base of शृ with the affix उ, according to सन्-आशस भिष उ 'पा' ■ 2 168 ने चरति this your (noble) form cannot fail to be (ः e must be) divine The idea is that there is an invariable concomitance between such nobility of form and दिव्यता गोतन्त्रामनी family and name स्तुहीयता नीत was made an object of envy सम यानाम् who is a combination of mutually conflicting things तथा हि for instance, to explain It will be noticed that in the following four lines, the विरोध is only verbal, the words being हिट and that in each case the incongruity is explained away by taking different senses of the same words सन्नि तिश्च—(1) सन्निहित बाल अन्धकार यस्याम् in whom fresh darkness was present, (2) सन्निहित बालेषु अन्धकार यस्याम् who had darkness (ः e dark colour) present in her looks (1) भास्वत (सूर्यस्य) मूर्ति यस्याम् in whom the sun was present (2) भास्वती मूर्ति यस्याम् whose form was brilliant Here if the first sense of the two words be taken, there is विरोध, but there is none if the second sense of each clause be taken पुण्ड मुखी (1) with a tiger in her face (पुण्डरीक-वाप मुखे यस्याम्), (2) with a face resembling a lotus हरिणलोचना (1) having deer in her eye, (2) who had the eyes of a deer 'व्याघ्रेषि पुण्डरीको ना' इत्यमर O and T following the com take पुण्डरीक as 'lion' बाला धरा (1) possessing the lustre of the young sun, (2) bright like the lustre of the morning sun or having a lower lip lustrous like the morning sun बालातपप्रभ अक्षर यस्याम् कु सिनी (1) possessing laughing night lotuses, (2) whose smile is bright like कुमुदः कुमुदः are white lotuses that open by night There is विरोध in saying that she possessed the morning sunlight and also opening कुमुदः But the विरोध vanishes if we say that her complexion was rosy like fresh morn and her smile was bright like कुमुदः Smiles are poetically said to be white कल स्वना (1) that possessed the cackling of कलहस्य (कलहस्यना स्वन यस्याम्), (2) whose voice was like that of a कलहस्य (कलहस्य इव स्वन यस्याम्) स धरा (1) that had clouds rising (समुन्नता पयोधरा मेवा यस्याम्) (2) whose bosom was high swelling (समुन्नतौ पयोधरौ यस्याम्) When there are clouds, the sound of कलहस्य cannot be heard, because

at the approach of the rains हंस were supposed to migrate to the मानस lake. Or the विरोध may be this —if there = thunder in her how can she have the low cackling of कलहंस? कमल वरा (1) possessing the delicate lustre of lotuses (2) whose hand is delicate like a lotus हिम तन्वा (1) whose hips are broad with slabs of the Himalaya mountain, (2) whose hips are broad like &c Lotuses and slabs of snow cannot exist together, as snow blights lotuses Compare 'हिमसेकविपतिरत्र मे नमिनी पूर्वनिदर्शन मता' रघु० VIII 45 वरमोर (1) having the thigh of a camel, (2) having a thigh round and tapering like the trunk of an elephant करभ a young camel, also 'the back portion of the hand from the wrist to the root of the fingers' वि मना (1) whose gait is slow, (2) whose gait is languidly sportive A camel is well known to be a fast animal One who has the camels thigh cannot be slow अमु मावा (1) who has not given up devotion to Kumara : e कार्तिकेय, (2) who has not yet passed the stage of girlhood अमुक्त कुमारे स्वन्दे भाव भक्ति यवा अमुक्त कुमारभाव यवा स्निग्ध (affectionate) तारक (तदाख्य अमुर) यस्याम् स्निग्धा (charming) तारका (pupil of the eye) यस्या . The demon तारक was killed by स्कन्द One who is devoted to स्कन्द cannot secure the affection of तारक अथवा the road : e the distance परि रिष्यति Familiarity (with us) will surely make (everything) clear अनुपद्मे दृष्ट seen by chance अनुपद्म incidental connection नव अम्भसां भर (burden) तेन गम्भीर अम्भोधराणां (मेघानां) ध्वान (ध्वनि) तन्निभया तत्सदृश्या भारत्या in a voice नर्तयन् मुजगमुज making the peacocks dance. Peacocks subsist on reptiles and dance when clouds thunder The voice of दधीच was mistaken by the peacocks to be the thunder of clouds मुजगमुज (with दधीच) would mean 'whose arms were (long and lithe) like snakes' Separate प्रसादम् आर्दा आराध्य० कृता नमस्कृति येन उद्यचाल started away उत्तम्भित पक्ष्म यस्य the eyelashes of which were raised up निश्चला तारका यस्य लिखितेन चक्षुषा with an eye that was as though drawn in a picture (i. e. that was quite motionless) कृच्छ्रा इशम् with difficulty she withdrew her eye (from that direction)

P 12 L 33—P 13 L 10 अथ सुप्वाप तस्य = दधीचस्य रूपमप्यदम् perfection of beauty अवशेव as though helpless अप्रहित मवि though not sent. कुतोऽपि (1) from some indescribable cause, (2) from the earth The creeper with its shoots springs from the earth. सालस्या इव—आलस्येन सह (बहुव्रीहि) शून्या vacant in mind.

सतिद्रा sleepy, dreamy अस्तमुपयाति—connect with तेजसि प्रयच्छ पयस्त
मण्डल यस्य whose orb was thrown westward लाङ्ग त्विषि the
brilliance of which was rosy like a bunch of लाङ्गलिका कमलि
नीमामुक the lover of lotuses plants कमलिनी plants bloom at the
advent of the sun कठोर शोणित्वि the lustre (शोचि) of which
was red like the head of a fully developed (कठोर) crane
सावित्र सतिवृ इदं सावित्रम् त्रयीमये—त्रयीमय is an appellation of the sun.
त्रयी means 'the three Vedas' As the sun is worshipped with the
Veda or as the most sacred verse of the Rigveda the गायत्री, is
addressed to the sun, the latter is called त्रयीमय or त्रयीतनु Compare भागवतपुराण ॥ 20 4 'अस्या विद्यया भगवत त्रयीमय सर्वमात्मान दाते'
तमाल is a tree the leaves of which are dark मलिनयति loc sing
of the प्र प of the denominative verb मलिनयति from मलिन
ब्योम is the object of मलिनयति सद्य तनुम् when the moon very
slowly crept up the sky, like a swan of the Ganges following
the tinkling of the anklets of the roaming Siddha damsels For
सिद्ध, see above (text p 5 l. 25) सिद्ध does not mean 'saint' here
as C and T think A हस is white and hence the moon is
compared to हस The moon sailed in the Milky Way which is
white and resembles the मन्दाकिनी कृत सञ्चयै प्रणाम यया निशा-
मुदे at the very beginning of night She was languid and tired
and so took the first opportunity to lie down This contrasts
with उचिने शयनवाले below विमुक्तानि अङ्गानि यस्या whose limbs were
drooping or languid कृत्वा वलापम् having gone through her
evening ritual as it was being usually performed by her
कलाप = समूह This shows that she was unaffected, while सरस्वती
was perturbed by the wave of passion

॥ 13 ॥ 11—28 इतरा कुले अङ्ग तला whose bed of tender-
leaves was disarranged (विडुलित) by the tossing of her limbs
निनीलित closed मर्त्यं परि the world of mortals is surely above
(i. e. superior to) all worlds एवविधानि—refers to दधीच सक्
शुरूणि (1) worthy of respect on account of (the possession of)
all virtues (with दधीच) (2) heavy even to the collection of
all threads (with रत्नानि) Even numerous threads may not
bear the burden of a big jewel, what of a single thread? ग्राम =
समूह She explains in the following clauses how he possesses
all the qualities and is an ornament to त्रिमुवन तस्य नु—the
moon is but a drop oozing from the stream of the beauty of
his face The moon is round and bright like a drop His face
is so much more charming than the moon, that the latter seems

but a drop as compared with the stream of his beauty Explain the following clauses similarly विक्षेपा glances For विकच करा, compare above 'चक्षुष प्रथिद्या विवचवुमुदकुवलयकमलसर सहस्रसन्धादितदश दिश' (text p 9 ll 23-24 and notes p 50) आकर = समूह अधरमणे of his jewel like lip His red lip is like a red jewel दीधितय = विरणा वन्धूवम् is a red flower The word विकसित is put in to indicate deep red. तस्य नह The disembodied one (Cupid) is only a means (उपकरण) of enhancing the beauty of his body There is a picturesque effect in saying that his अह has its beauty enhanced by अनह (one who is without body) 'परमाणो गुणोत्कर्ष' क्षीरस्वामी बाण is fond of this word Compare 'उपहितवातिपतिपरभागा रुक्मच्छायेव चन्द्रमस' वादम्बरी p 267 of P, "कुटिलक्रमरूपक्रियमाणपक्ष अपरभागेरपरै' हर्षचरित 1st उच्छ्वास Connect स्नेहानि with the three, चक्षुषि, चेतसि and यौवनानि स्नेहानि of women (from स्त्री) 'स्त्री-युसान्धां गन्धर्वौ भवन्नात्' पा 4 l 87 येषा दर्शनस्य within whose vision he comes The reading अविषय is explicable The meaning then would be 'the eyes minds and youths of those women are blessed who do not see him', the idea perhaps being that it is better that he be not seen at all rather than suffer for his sake an insatiable longing क्षण धर्मेण in showing him to me only for a moment, my evil deeds of former lives have as though borne their fruit She means that if he could be seen continuously, there would then be no distress, but only bliss This sentence has been explained differently 'My misconduct (in laughing at दुर्वासस), though done in this very life, has borne fruit, as though it were done in a previous life, by showing that rare youngman to me though for a moment' It is generally the actions of past lives that bear fruit in this life But this is not a very happy explanation We think that the mere fact of laughing at a mistake would hardly be called an अधर्म even by सरस्वती It will be noticed that from the words अजायत च नवपल्लव इव (p 13 l 1 ff), Baur describes the various stages of Love in strict accordance with writers on Rhetoric 'अभिलाष द्वि-ना-स्मृति-गुणवधनोद्देगसम्प्लापश्च । उमादोऽयं व्याचिन्धता स्मृतिरिति दशाऽन्य वामदशा ॥' साहित्यदर्पण III 190 The sentence अजायत shows अभिलाष, the next shows चिन्ता The sentence 'कृतसन्ध्याप्रणामा तस्यौ' indicates स्मृति and in 'मर्त्यलोकं खलु' we have the fourth अवस्था 'गुणवधन' In the sentence 'मदनशरः' (l 21) we have the 5th stage of उद्देग प्रतिपत्ति course of action, means वा दानीम् what should I do now? स्वप्ने आसादितं दितीयं दर्शनं यदा आकर्णं आकृष्ट

कार्मुक (धनुः) येन. Cupid smote her with all his power. प्रतिबुद्धा when she awoke. At his very first sight she fell in love with him. But when she saw him again in her dreams, she was hopelessly smitten by love. मदन-जगाम unrest came to her who was struck by the arrows of Cupid, as though to learn the news (of her state). The plain meaning is.—being smitten by love, she became restless. When a person falls ill or is beaten or meets with an accident, people call on him to express their sympathy or regard. So here अरति is fancied to have made a call on her. अरतिः—‘स्वामीष्टवस्त्वलाभेन चेतसो याऽभवत्स्थितिः । अरतिः सा’? Another sense also is hinted. रति is the wife of मदन. As मदन struck her (सरस्वती), अरति (one who is opposed to रति, the wife of the offending मदन) made a call on her. The meanings of नञ् (ञ) are six ‘तस्माद्दृश्यमभावश्च तदन्यत्वं तदव्यता । अप्राप्तस्य विरोधश्च नभ्याः पदं प्रसीर्तिताः ॥’ कुसुम-धत्त—one who is beaten feels pain. But she felt pain though not beaten. The cause of pain was really her love sick condition. In this and the following five sentences Bāna describes her condition by employing the figure of speech called विभावना. It consists in stating that an effect follows though its cause is non-existent. ‘क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना’ काव्यप्रकाश X. In such cases only the well known cause is absent, while some other cause works to bring about the effect. Compare for this and the last clause ‘कुसुमितलताभिरहताप्यधत्त रुजमलिकुलैरदद्यापि’ परिवर्तते स नलिनीलहरीभिरलोलिताप्यधूर्णत सा ॥’ मन्द... मुमोच when dust (रजः) enters one’s eyes, tears fall. She shed tears through love-pangs, though the pollen (रजः) of flowers did not soil her eyes. हसपद्माः पद्मसारवृन्तानि (fans) ते वान्ताः (emitted) वाताः तैः वितताः (spread) तैः. शोणसीकरैः the spray of the S’ons’ river. बाद्रता (1) becoming wet; (2) becoming full of soft feeling. प्रेङ्ग दोन्मभिः though not borne on the pairs of roving (प्रेङ्ग) Kādambar she rolled on the swinging waves of the sylvan lotus ponds. ‘कादम्बः कलहसः स्यात्’ इत्यमरः. कमलिनी—a place abounding in कमल. ‘पुष्करादिभ्यो देसे’ पा. 5. 2. 135 (पुष्करिणी । पद्मिनी । सि. की.). The ripples of the pond wafting the scent of lotuses excited her and made her roll on her bed. विषटमानानि (separating) चक्रवा-वयुगलानि तैः विसृष्टैः (adj. of घ्नैः). द्यापतामाससाद् she became dark (i. e. lost the colour of her complexion as she was love-sick). One is darkened by smoke. The sighs heaved by the separated चक्रवाक्य are like घ्न. The चक्रवाक male was poetically supposed

to become separated from its mate at the approach of night व्यचेष्ट she wriggled. A man stung by bees would fling his body about.

P 13 l 29—P 14 l 11 अथ यासीत् गण गमे after the lapse of many nights 'गणरात्र निशा वक्ष्य' इत्यमरः निवर्तमानः—विकुक्षि returned after accompanying दधीच to his father's place तथैव—as before (when दधीच left his attendants behind) छत्रधारः (umbrella bearer) द्वितीय यस्य दुडोके Perfect of दौक् 1 A. to approach वन द्वीवा stretching her neck like a woodland doe. मार्गं दृशा she as though bathed him who was tired by the journey with her glance that whitened the ten quarters. One's fatigue is lessened by a bath. She steadfastly looked at him. The glances of her bright eye were like water कृत आसनपरिमद येन कथि कुमार is the prince well? कश्चित् (and) indicates 'I hope' स्मरति मवक्ष्यो—the genitive is used in accordance with 'अधीगर्धदयेशां कर्मणि' पा 2 3 52 (words having the sense of इ with अधि 'to remember' and द्य् and ईश् govern the genitive of the object) केव विभक्ति only he is somewhat emaciated in body in these days अवि भूत he has a certain vacantness (of mind) which is inexplicable and without any (apparent) cause अन्वक्षम् adv immediately, forthwith अक्षस्य (रक्षस्य इन्द्रियस्य वा) पश्चात् अन्वक्षम् (अव्ययीभावः) The reading अन्वर् means the same thing 'अन्वगवक्षमनुगेऽनुपदं क्लीबमव्ययम्' इत्यमरः The meanings प्रवक्ष्य assigned by the com. does not suit the context वाणिनी—दूती 'वाणिन्यौ नर्वकीदृत्यौ' इत्यमरः उच्छ्वसित—the breath or life (i.e. she is a great confidante of the prince) महानुभाव magnanimous, noble वदे वभाति that he thus keeps up familiarity with a person not known to him and seen only for a moment तस्य यासीत् his mind was somehow by chance fixed on us (caught by us) while he passed (on his way), as a shawl may be caught by wayside creepers (in the case of a traveller) अक्षय्य सुतो the nobility of your prince is not devoid of high birth : i.e. in the prince high birth and nobility of character are combined अक्षय्यम् not devoid of, full स्वानियुक्तु must mean prince here विकुक्षि was the servant of शर्यात, whose grandson (and not son) दधीच was. Or सुनु may be used in the sense of 'offspring in general. A daughter's son was in ancient times like a son of the body 'औरसो धर्मपत्नीनस्तत्सम पुत्रिकामुत' पाद० II 128 अलस मनांसि people are indeed lazy that they do not make their own (lit buy) the hearts of the great that are easily befriended by offering something or other सुलभं सौहार्दं (मैत्री) वेष्टाम् She

कार्मुक (धनुः) येन. Cupid smote her with all his power. प्रतिबुद्धा when she awoke. At his very first sight she fell in love with him. But when she saw him again in her dreams, she was hopelessly smitten by love. मदन...अगम unrest came to her who was struck by the arrows of Cupid, as though to learn the news (of her state). The plain meaning is:—being smitten by love, she became restless. When a person falls ill or is beaten or meets with an accident, people call on him to express their sympathy or regard. So here भरति is fancied to have made a call on her. भरति:—‘स्वामीष्टवस्त्वलाभेन चेतसो याञ्जवसितिः । भरतिः सा’। Another sense also is hinted. रति is the wife of मदन. As मदन struck her (सरस्वती), भरति (one who is opposed to रति, the wife of the offending मदन) made a call on her. The meanings of नञ् (अ) are six ‘तस्तादृश्यमभावश्च तदन्यत्वं तदल्पता । अभासस्य विरोधश्च नञर्थः यद् प्रतीतिताः ॥’ कुसुम ..भक्त— one who is beaten feels pain. But she felt pain though not beaten. The cause of pain was really her love-sick condition. In this and the following five sentences Bana describes her condition by employing the figure of speech called विभावना. It consists in stating that an effect follows though its cause is non-existent. ‘क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना’ काव्यप्रकाश X. In such cases only the well known cause is absent; while some other cause works to bring about the effect. Compare for this and the last clause ‘कुसुमितलताभिरहताप्यथ च खमलिकुलैरदद्यापि’ परिवर्तते स नलिनीलहरीभिरलोहिताप्यपूर्णत सा ॥. मन्द...मुमोच when dust (रजः) enters one’s eyes, tears fall. She shed tears through love-pangs, though the pollen (रजः) of flowers did not soil her eyes. हसपक्षाः एव तालवृन्तानि (fans) तैः बान्ताः (omitted) वाताः तैः विलताः (spread) तैः. शोणशीकरैः the spray of the S’opra river. आर्द्रता (1) becoming wet; (2) becoming full of soft feeling. प्रेङ्ग दोलाभिः though not borne on the pairs of roving (प्रेङ्ग) Kādambas she rolled on the swinging waves of the sylvan lotus ponds. ‘कादम्बः कलहसः स्यात्’ इत्यमरः. कमलिनी—a place abounding in कमल. ‘पुष्करादिभ्यो देशे’ पा. 5 2 135 (पुष्करिणी । यथिनी । सि. कौ.). The ripples of the pond wafting the scent of lotuses excited her and made her roll on her bed. विघटमानानि (separating) चक्रवाक्युपलानि तैः विसृष्टैः (adj of घूमेः). इयामतामाससद् she became dark (i. e. lost the colour of her complexion as she was love-sick). One is darkened by smoke. The sighs heaved by the separated चक्रवाक्य are like घूम. The चक्रवाक्य male was poetically supposed

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means —she and her friend did very little for the prince, but he being great and noble offered his affection to them in return for what little they did. If the world will also offer something over so little to the great, the latter will befriend them. सो भुवनम् it is this excess of magnanimity in the great not found in ordinary people, that makes the three worlds the instruments (of the great) The three worlds come under the control (are willing to abide by the orders) of the great on account of the latter's औदार्य उच्चावचै high and low, various. उच्चावचै प्रहृतवरस्वसस्पर्शिभिः, विचित्रैरिति वा' सं० 'उदद् च अवाहू च उच्चावच उन्नत चावनत च वा' क्षीरस्वामी It is a compound of the मयूरव्यसकादि class (पा II 1 72)

P 14 l 12—P 15 l 25 अपरे मर्नसी The first sentence is अपरेषु माहती समदृश्यत (P 15 l 17) उचति loc sing of *pr* *p* of इ with उद् दुमणी—the jewel of the heavens उच्चावच इति यस्य अभिद्रुता (attached) तारया येन तामरसाना व्यास* (विकास) तस्य व्यसन (intent application) अस्ति अस्य इति व्यसनिन् तस्मिन् Red lotuses open at sunrise आवाप्ती this and the following adjectives (in the *nom sing f*) qualify माहती (P 15 l 17) तरल नयन्ती under the guise (छल) of the covering of the sparkling (तरल) complexion of her body, she seemed to bring all the very clear water of the Sona. The poet fancies that her sparkling complexion was really the transparent water of the शोण which she brought with her when crossing it रितान्—न canopy Here the figure is अपहृति which consists in the poetic denial of the real character of a thing and establishing in its place something else resembling it 'प्रकृतं वस्त्रिपिध्यान्यस्त्राप्यते सा त्वपहृति' काव्य प्रकाश ८ स्फुरिताना (opened expanded) अतिमुत्तककुसुमानां स्तवकेन समा त्विद् (कान्ति) यस्य—*adj* of तुरङ्गमे and मृगपती सगल having a mane (*adj* of both मृगपती and तुरङ्गमे) मृगपती इव गौरी as पावती rides a lion गौरी also means 'fair (as applied to माहती) सिंह is the वाहन of दुर्गा सली तस्य (*adj* of युगलस्य) that were gracefully placed on the girth of the horse उरोवस्त्रम्—the leathern strap passing round the horse's chest. तिर्यं रणितस्य (*adj* of युगलस्य) the sharp jingle (रणित) of the anklets on which was listened to by the horse with slantingly upraised ears अति- विनस्य that were decked with very thick Alaktaka, dye 'दिण्डा लक्षकं कथितो लक्षकरस' सं० प-वितस्य—पल्लवा सजाता अस्य स पल्लवित—the soles of the feet were so dyed with Alaktaka as to look like the new leaves (which are reddish) of trees कु पृष्ठस्य the

upper surface of which (feet) was reddened with saffron
 उभयन—as she rode astride, her feet were on both sides of the
 horse हाडन गतानि come out of their craving for her licks
 It was a convention among Sanskrit poets that the red
 Asoka tree put forth blossoms when kicked by handsome
 young ladies. Such conventions are summarised in the
 following verse 'स्त्रीणां स्पर्शोऽपि प्रियङ्गुर्विकसति बकुलं सीधुगण्डूपसेकात्
 पादाघातादशोरुस्तिलकपुरवकौ वीक्षणास्त्रिजनाभ्याम् । मन्दारो नर्मवाक्यात्पटु
 बृहुत्सनाच्चम्पको वक्त्रवाताच्चतो गीतात्रमेरुर्विकसति च पुरो नर्तनात्कर्णिकार ॥'
 quoted by महिनाथ on 'मेघदूत' II 17 'रक्ताशोकश्चलविसलय' दोहदम्
 longing 'अथ दोहदम् । इच्छायाद्वा स्पृहेहा तद्' इत्यमर . Her feet being
 dyed red both beneath and above and being on both sides of
 the horse, the poet fancies that she as if drew along with
 her forests of red Asoka trees that had put forth foliage
 किसलयित) and that accompanied her in the desire of being
 smoked by her. The lines (पटुवक्त्र) of अलक्तक dye on her soles
 correspond to the किसलय of the रक्ताशोक सरल सला on whose
 hips jingled a girdle as though it were a proclamation (आघोषणा)
 for forcibly seizing the hearts of the whole mortal world. She
 was so handsome that she forcibly captivated the hearts of all.
 The jingling रचना was the proclamation announcing this pillage
 of the hearts. O and T translate 'a proclamation devoting to
 murder and rapine the hearts'. It is difficult to see how
 'murder' comes in here. भीत रता whose creeper like form was
 covered by a gown (कञ्चुक) made of washed and white silk and
 reaching up to her toes and lighter than even serpent's slough
 (निर्मोक) नेत्रम्—silk cloth 'साञ्जटाशुक्लचोनेत्रम्' इत्यमर . निर्मोकात्
 लघुतरेण आपपदीन—from आपपद with the affix लृ (ईन), according
 to 'आपपद प्राप्नोति' पा. ॥ 2 8 (पादस्यापि प्रपद तन्मर्यादीकृत्य आपपदम्).
 छात सरसी who, with her limbs white with slightly dried
 (आदयान) sandal and visible through the fine (छात) gown,
 seemed as though she were a lotus plant, the stalks of which
 were clearly visible (विभाव्यमान) in the transparent water
 'अभासो दुर्लभच्छात' इत्यमर छात lean, thin (from छे to cut)
 अवयवे—understand उपस्थिता after it. The instrumental is used
 in accordance with 'इत्यभूतलघुणे' पा 2 3 21 (चटाभिस्तापस । ति.
 को). कुगुम्भ दधाना wearing a petticoat (चण्डातक) red with
 safflower dye, variegated with spots (पुलक) of different colours
 and gleaming inside (the gown), as though she were a crystal
 spot bearing a treasure (निधान) of jewels. Her gown was white

and glossy like crystal. Inside it was the red चण्डातक as inside the crystal ground red gems may be found. Jewels are red like safflower dye (कुसुमरागवत् पाण्डुर). The spots of various colours on the petticoat looked like precious stones called पुलक. पुलक also means 'yellow orpiment'. "नानावर्णविन्दुविन्यास पुलकवध, मणिविद्येयाश्च पुलका" सं० 'हृदिप्रभेदे रोमाञ्चे पुलक प्रस्तरे विदु' शाश्वत 373 चण्डातक—a petticoat reaching to the middle of the thighs 'अथैरुक् वरम्भीया स्वाचण्डातकमनुक्म्' इत्यमर. हारेणा चो with a necklace having pearls round like Āmalaki fruit, she seemed to be the autumnal sky variegated (झर) with bright (खुरित) and large clusters of stars and overcast with a veil of thin white clouds. She was like the autumnal sky, her white silken वस्त्रक like the white thin clouds of झर and the large and round pearls like the stars in the sky. नामरवीरवत् निस्तलानि (without a bottom; e round) मुक्तावलीनि यस्य. The reading निस्तुल (incomparable) is not good कुच भारवन्ती over her breasts resembling full jars, she had tied a jewelled necklace shooting forth red and green rays, though it (necklace) were a garland of wild flowers (indicating) the entrance into her heart of some (in describable) happy man कुचो पूर्णवल्ली इव प्रारम्भमान्त्रि is a garland or necklace reaching from the neck to the chest 'प्रारम्भमनुक्मि स्वात् पट्यात्' इत्यमर. The jewels were red and green (emerald) and so resembled red and green leaves (किमस्य) Jars full of water were placed at the entrance of houses as auspicious पण्डस were placed on the tops of such jars and garlands were tied round the necks of jars and on gates. Hence the poet fancies that her breasts on which rolled a necklace were jars with leaves and flowers indicating the auspicious entrance of some one in her heart. He whoever swayed her heart with love must be called blessed (पुण्यवत्) 'वनमाला विपन्म्यापदरे कुमुदे पते' विदुहस्त. Compare for the ideas 'उमदवर्णं स्वाविरोपलक्षमुगमूहिमरन्ध्र (कायमान)' कादम्बरी p. 231 of P, ५३ विविदि सपत्न्यलक्ष्मिहेमदहस्ये वदवनमालाञ्चि मरिचरे हयविम 711: उपप्लुप्त (2nd part), 'समुत्तमञ्चि सनमन्त्रेभैर्हृदयमय इव वभूव लोच' हयविम IV रेख्य of each one (out of the many she wore) हटवत्कर्म of the golden bracelet मर तापस—the golden bracelets were inlaid with emerald at neck cut into the shape of a crocodile रेखि—level ground (on which the stone was set) एत मन्ना who was as though it flowered by land lotus plants under the shade of that stone was set. The emeralds on her bracelets emit

ted pencils (सन्तति) of green rays in all directions, which (pencils) the poet fancies to be खलकमलिनीs that are also green (with leaves) Lotus plants are ordinarily in water As she moved on land the मयूखसन्तति is fancied to be खलकमलिनी लक्ष्मी dwells in lotus beds मालती resembled लक्ष्मी in her beauty वहल वमन्ती from her lips darkened by the dark streak (कृष्णिका) of plenty of betel, she as though emitted darkness mixed with the glow of evening that was drunk by the moon of her face The moon swallows darkness Her face was like the moon The dark red tint of ताम्बूल taken by her in abundance resembled darkness mingled with evening radiance मुखमेव राक्षी तेन पीतम् विकच नयनकुवलय तस्मिन् बुतुहलेन आलीनया (settling or sitting upon) संहसा = समूहेन निरुद्धे अर्धवदन यस्या Bees followed her dark eyes thinking them to be lotuses and covered the upper part of her face, as though with a veil (जालिका) of blue silk नीलीरागेण निहित नीलिमा यस्मिन् (ady) of दन्तपत्रेण) which was made blue with indigo colour नीलिमा is formed from नील like पिङ्गलिमा (p 23) शिखि शितिना as blue as the throat of a peacock The reading शितिगल० would mean 'as blue as (the throat of) शिव' शिव is called शितिगण्ड, as his throat grew dark when he drank वालकूट See notes p 2 दन्तपत्र an ear ornament बाल माना— she was fair and bright like lightning and the dark दन्तपत्र was like a streak of dark (काल) cloud पतवः also are placed on the ear as ornament कल्पितेन made बालिका—in ear-ornament dangling from the lobe of the ear 'बालिका । बालया बालकापत्रकाहला कर्णभूषणे ॥' मेदिनी (वान्तवर्ग 130) आलोक (light) एव जल or जल मिव तत्त्व वर्णतीति. The bright light of the pearl pendants hanging downwards (अधोमुख) fell on her creeperlike arms Tender creepers may be watered by two girls (बालिकायुगल) bending down The bright light resembles clear water दक्षिण तला with the inner leaf of Kataka flower placed on her right ear as an ear ornament, she seemed to have her cheek licked through greed for beauty by the creeperlike tongue of the moon The long and white वेतकी leaf dangling on her cheek is fancied to be the tongue of the moon The moon desired more grace and licked her cheek, which was very bright and fair गृग चन्द्रिना that emitted the perfume of musk तिलक दहन्ती with the round mark on her forehead she bore a face which seemed to be the all in all of Cupid kept under a seal The dark round तिलक of वसूरी resembled the mark of a seal

One keeps one's treasure under seal. Her beautiful face was the सर्वस्व of Cupid i.e. she was calculated to inspire love in anyone लला चुम्बिन' dancing on her forehead and touching the parting line of her hair. The com. reads 'चटुलातिलक' and explains 'सुवर्णशृङ्खलादयो नानारत्नौषमण्डितः । ललाटलम्ब्यलङ्कारश्चटुलातिलको मतः ॥'. चटुलनिलकमणि may mean 'a jewel dangling on the forehead' (where the तिलक mark is made) उदयता shooting up वृत्त शिरोऽवगुण्ठन यस्या'. The red rays of the jewel on the forehead shooting round her head are fancied to be a red veil of silk इष्टे प्रेक्षन् अनादरसंयमनेन शिथिलश्च जूटिकाबन्ध यस्या—whose thick hair dangled on her back, being loose as she tied it carelessly नील... यत्ताका as though she, who had a crocodile like crest jewel (in her hair), was the banner of Cupid, with the ornament of a blue chowrie. Her loose and dangling hair was like a dark chowrie, which is placed as an ornament on banners, chowries are generally white, but her hair being dark, we have नीलचामर here. On the banner of Cupid (who is called मकरवेतु) there would be figures of crocodiles. Her चूडामणि was of the shape of a crocodile. A banner indicates the approach of a conquering general. She would help Cupid to subdue anybody by her charms 'अवचूल विद्धम्' स० अवचूल—a pendant tuft or garland, an ornament hanging from the top of a banner महिनाथ on शिशुपालवध U 13 says "अस्योच्छ्रावचूडाल्यावूर्वाधोमुखचूडकौ" इति ध्वजाङ्गे-पु हलायुध'. बाण is very fond of this word. Compare 'दिवसवत् वारणस्यावचूलचामरमलाप इवोपलक्ष्यमाणे किरणजाले' का० p 26, 'समदराजघटावचूलसद्वत्सरद्वन्द्वम्' p 114 'बहलरजोधूसरितमशिशिरकिरणविभ्रमवचूलचामरमिव निभ्रमममवत्' का० p 116, केशकलापकान्तिना च कृष्णचामरावचूलेन .. उपरचितदण्ड (ध्वजम्)' का० p 224 कुल मत—As one worships one's कुलदेवता everyday and on every important undertaking, so the moon, by honouring her, would obtain her charms (in which the moon falls far short of her) पुन ०—Cupid was once burnt by Siva, but she would revive him again (i.e. she inspires love in anyone) सर्वावनीपथि brings a person back to life 'पुण्यधन्वा रतिपति' इत्यमर वेले गरल As the ocean cannot go beyond the shore, so love reaches its high water mark in her. Or the meaning is 'As the ocean boils with the greatest fury on the shore, so she creates the most furious passion by her charm' व्योम्ने द्यस्य as at moonrise, moonlight covers every thing, so her charming youth brings under its sway everything रतिरम एव अमृत तस्य—A great river has plenty of water

('यः कीलकममृतम्' इत्यमरः) She was full of ambrosial (i.e. delightful) love कु तरो a tree reaches its perfection by putting forth flowers बाल मधुसूय what one learns in boyhood one hardly forgets : So she was never left by cleverness वीमुदीव काते—even Grace may derive charms from her, as the mellow moonlight lends beauty to everything धृ यस्य she was the strength of firmness : & she was so firm of resolve that even Firmness may draw upon her to add to itself सं० gives another curious explanation 'यद्वा धृतिः प्रवेशरक्षणम् । यथा मन्त्रिणः कश्चिद्राजनिवृत्तं भिष्यते केनचित्त्वा पर्यं तावत्प्रसरति यावदप्य न दृष्टा । एतस्या दृष्ट्या सर्वं पर्येष्या इति' गुरु यस्य she is as though the teacher's hall for reverence. Even Reverence would respect her or even reverence would learn from her as one learns in a teacher's house धीज नयस्य modesty would be nursed in her : & she would be the source of all modesty गोष्ठीः—all virtues met in her, as persons meet at an assembly or in a club मन भावताया—Those who are noble are always spirited and yet they would have to take lessons from her in मनस्विता मनस्विता high spirited nature वृत्तिं प्यस्य—तारण्य after reaching her was satisfied : & did not find another, who could surpass her in charms वदामवत् दीर्घं लोचने यस्या This and the following words in the instru qualify करङ्कवाहिन्या पाटल (red) अपर यस्या पाटल is also a kind of flower कुङ्कुमलवत् स्फुटा (bright) दशना यस्या कुङ्कुम buds are white शिरीष is one of the most delicate of flowers चम्पकवत् अवदानया who was bright and fair (in complexion) like the *clampa* 'अवदात्तसिते पीते' इत्यमरः वुमुममय्या इव—It will be noticed that her limbs body and breath are compared to various flowers and hence the poet fancies that she was made of flowers ताम्बूलकरङ्कवाहिनी the bearer of betel box महाप्रमाणं अश्वतर (mule) तमारुढया कतिपये परिचारका (attendants) परिकर (attendants) यस्या दधीचमणा on account of the love she bore for दधीच (whose confidante मालती was) This is to be connected with the words वृष्टिना, आहृष्टा &c वृष्टिं रयं she (मालती) was plundered by सरस्वती with her desires Although मालती was far away, from her face सरस्वती's longing and loving heart understood what मालती had to say So the poet says that मनोरथ of सरस्वती looted from मालती what she came to convey प्रत्युद्गमं यामि she (मालती) was received with welcome by her (सरस्वती's) longings 'वत्सलदोलकलिके समे' इत्यमरः Though she was far off on seeing her सरस्वती became eager to know her message and her eager heart went

forward to meet माञ्जी, though she herself sat where she was विबुधेन स्मिनेन she (मालती) was as though seized by her (मरम्बती's) smile. Her bright smile reached (was seen by मालती) and brought her hurriedly. The railing विनिष्ठा adopted by C and T is much better. Her bright smile resembled sandal with which a person is anointed आच्छा पुष्पतीरेष—she cast continuous glances at her (मालती) and her face was fixed on her. When one's friend comes to one's house one welcomes him, embraces him, fans him, honours him &c. The poet represents that all these actions were done by सरस्वती, though मालती was yet far off. स दया—मालती appeared to her a friend, as she (मरम्बती) hoped that मालती was the harbinger of good news from दधीच सविधम् = समीपम् अगृह्य तया she captured (their hearts) by her polish (in all things) beginning with her (majestic) form वेद्यते clever or soft.

P 15 l 26—P 16 l 25 क्रमेण मभूत् शोण लातुम् when Sāvitrī had gone to the bath to bathe साकूना with feeling प्रसन्न couch वि रहसि I have to make you a request in private किं वक्ष्यति what would she (मालती) say? स्तने विनिहित वामकर तस्य नलाना निरणी दन्तुरित (bristling) To calm down the turmoil of her bosom she placed her hand on it उद्विगमाना कुतूहलस्य अङ्गुर निवरा यसाद् Her heart was curious to know what she would say. The poet fancies that the rays of her nails were the shoots of curiosity bursting out of her heart गल्ता धावमानेन—(understand उपलक्षिता after पल्लवेन) the tender leaves on her ear used as an ornament dropped down (in her flurry) as though it were her ear running to hear (what मालती was going to say) अनव लम्बमाना supporting herself on a neighbouring creeper, as though it were the hope of her life that was made to sway by her incessant sighs असन्तोहेन (समूहेन) दोलायिता दोलायिता placed in a swing: & moved to and fro. The creeper swayed to and fro on account of her incessant sighs दोलायित also means 'held in suspense' (with जीविनादा) The hope for her life was also in suspense: & her life was in suspense on account of the incessant sighs. It seemed that life would depart from her body which was so much agitated समु लोक्म्—her moon like face became bright at the sight of a messenger from her lover and bathed the world in its brilliance. That brilliance being due to love, the poet fancies that she flooded the world with शङ्कररस (the sentiment of love, the fluid of love) ०८३

sticking or attracted by वदम्बक = समूहे मदना प्यमाणा—the idea is—she got up from her flowery bed on which bees clustered. The poet fancies that the dark bees were her longings (for union with दधीच) that came out of her in a visible form and lifted her up being scorched by the fire of love (in her) and so being rendered dark. What is scorched becomes black कुसुम गात्र she very slowly got up from her flowery bed being in a high fever due to the darts of love. One who is laid up with fever rises slowly from his bed. Flowers are the darts of Cupid and as she slept on them they tormented her. 'अरविन्दमशोक च चूतं च नवमहिम्ना । नीलोत्पलं च पञ्चैवे पञ्चावाणस्य सायका ॥'. 'सत्ताप समञ्जर समौ' इत्यमर उपाशु अत्र in a whisper, secretly कपोल वैद्ययती—In her bright cheek Malati was reflected. The poet fancies that she placed मालती (reflected in her cheek) near her ear that she (मालती) may deliver her message in a whisper. She would have felt ashamed (लज्जयेव) if people had heard what मालती would have said loudly वाह प्राणानां वा who am I as to paying attention or as to the body or life? मालती requested her above to pay attention (text p. 15, l 28) सरस्वती says that she has no control over her attention or body or even life and that all of them are at the disposal of Malati and her prince. C and T take शरीरस्य प्राणानां वा with the next sentence, but in that case we expect that वा should follow सर्वस्य सुखं जन even without a request, an extremely handsome man is master of everything अविद्यमानं प्रापित (प्राप्य) यस्य—A handsome man has not to make a request for anything he gets it without a request. The reading अप्रापितेऽपि would convey the same sense अतिवेलम् = अत्यन्तम् अतिक्रान्तं येषां यथा स्यात्तथा The reading अतिपशल means 'very fine or graceful चक्षुष्य (चक्षुषि साधु)—प्रियदर्शनेन सा समा च There is nothing that you are not to me a sister, a loving (प्रेमयिनी) friend a second self. She says—you are to me in place of whatever relationship I may think of. Then she specifies some of these ॥ सत्ता, सखी, प्राणसर्मा नियुज्य मिदम् Appoint this my frail body to (do) whatever task, great or small it is capable (क्षम) of क्षोदीयम् and मरीयम् are respectively the comparative forms of क्षुद्र and पुरु क is added to शरीर in the sense of अनुकम्पा or कुसा (contempt) 'कुत्सिते' पा 5 3 74 (कुत्सित शरीर शरीरकम्), 'अनुकम्पायाम्' पा 5 3 76 अविद्यमान अवश्वर (गुह्य) यस्य—that has no secrets आश्रय ady obedient 'नवने सित आश्रय' इत्यमर (आश्रयोति वाचयमिति) प्रतिमर dependent

‘प्रतिसरधमूष्टे नियोग्यरुसूतयो’ हेमचन्द्र विधेय controlled by, at the disposal of प्रीत्या ते Through my affection I am dependent on you and at your disposal व्या. श्विनम् my open, fair lady, what you desire to say निवक्षित *past p p* of the desiderative base of वच् वर वर्ण (complexion) अस्या इति वरः. That word also suggests another sense ‘one who describes the bridegroom I have chosen’ लोह्य ग्रामस्य (you know well) that the array of senses ardently hankers (after gratification) पारिव्रता = चञ्चलता अतो मर्हसि hence you will please not blame me (let wait upon me with censure) न च कारणम् my talkativeness is not due to my foolishness or fickleness or trickery A चारण is a wandering actor, who has to change his appearance as occasion demands Hence चारणता means धूर्नता न भक्ति there is nothing that great devotion to one’s master would not induce a person to do (ः *c* a devoted servant would do anything for his master) अस्य कामो गुरु Cupid is his teacher (ः *c* he is learning the lore of Love) अस्य (दधीचस्य) is to be connected with each of the following clauses Another sense is ‘his Love (for you) is great (गुरु)’ चन्द्र च the moon is the lord of his life (ः *c* cools down his torment by its ambrosial rays) जीवितेश also means ‘Death’ The moon increases the excitement of those who are love sick and thus may cause their death. Compare चाक्रुतल III ‘तव कुसुमद्वारत्वं शीतरश्मिन्त्वमिन्दोर्द्वयनिदमयधार्थं दृश्यते मद्भित्तु’ The com. gives a third sense As दधीच is called देव (king) above, he requires a पुरोहित. जीवितेश means पुरोहित पुरोहित was the first of the ten ministers that constituted a king’s council according to the Sukraniti (See Sacred Books of the Hindus vol 13 p. 68) So the meaning would be ‘the moon is his first councillor’ मलय हेतु the wind from the मलय mountain (in the south) is support to him उद्गमहेतु means ‘a source of consolation : *c* a friend’ It also means ‘a cause of sighs’ The southern wind is an excitant of love and causes a love sick person to heave deep sighs (उच्छ्वास) Compare ‘तस्याश्चन्दन रिमल इव दक्षिणानिलेन सह समागच्छति मोह’ वा. p 253 of P मलय is one of the seven principal mountains of India ‘महेन्द्रो मलय सप्त शुचिनाम्न्यपवन । वि-वक्ष्य पारियायश्च सप्तैते कुम्भपर्वाता ॥ वायुपुराण 45 88 माय आनेषु mental torments are in place of (ः *c* occupy the position of) confidential persons. Another meaning is ‘mental distress pervades his inside parts (ः *c* his heart)’ स इत् pain is his great friend Another meaning is ‘pain greatly

harasses his life' (separate परम् + अमु + हृत्) Or we may take 'परम् + अ—मुहृत्' (pre eminently an enemy) प्र स wakefulness ■ his relative or friend अमु also means 'obtained,' the idea being 'he has secured wakefulness' मनो मना yearnings are his spies Another meaning is 'desires (for union with you) pervade him all round' नि सरा sighs are his vanguard (also 'sighs go in front of his body') विग्रह battle, body मृत्यु वता Death is his personal attendant, also 'death stands near him' ■ he will die if he be not united with you He, being a prince, has death attending him (■ e he condemns offenders to death) Compare 'यस्य प्रसादे यथा श्रीविषयश्च पराक्रमे । मृत्युश्च वसति शीघ्रे सर्वतोजोगयो हि स ॥' मनु VII 11 रण रव Disquiet ■ his emissary, also 'his unrest makes him wander about' सं स्रय 'द्विविधा हि चारा सत्या सगरवाश्च' (■ e spies are of two kinds, those who stay in one place and those who move about from place to place) In सर्वगता above we had the first kind of spies सङ्ग वृद्धा his fancies are the elders that instruct his intellect, also 'his fancies have increased, being incited by his intellect' The idea is he listens to his fancies, as one would listen to the advice of elders अनु . वता If I were to say 'he is a good match for your ladyship', then it would be highly honouring oneself In this and the following sentences, she puts forward several sentiments and finds fault with each as not being suited to adequately express her master's feeling towards सरस्वती In saying 'अनुरूपो' &c, she would be regarded as only honouring her master, as being partial to him That must be said by others and by सरस्वती The words आत्मन् also mean 'that is purely my own supposition' (not necessarily shared by सरस्वती and others) Bān is very fond of passages in this strain Compare हर्षचरित 3rd उच्छ्वास 'वामीति न खेदसदृशम् &c' (text p 54), 'अतिप्रियोऽसीति पीनरुत्यम् &c' वादम्बरी p 237 of P शील . रुद्रम् If I were to say 'he is possessed of ■ noble character,' that would be in conflict with what he has now begun A man of high character would not be over head and ears in love with a maiden seen only casually and would not send a दूती to her भीरु रीनम् If I say 'he is firm or wise,' that would be inconsistent with his state (described by me already) सु वत्तम् If I say 'he is blessed', that ■ in your hands It is in your hands to make him happy by accepting him as your husband सुमन means 'a person fortunate

denominative verb from कल्प (कल्प इव आचरति). The rest of the day seemed to her as long as a वत्स on account of her longing वत्स is a day of Brahma and is a period of 1000 महायुग (वृत्त, त्रेता, द्वापर and कलि being one महायुग). Each महायुग has 4320000 human years गभस्तिमति = रवौ The sentence here is सरस्वती (p 171 l) प्रतिपालयामास (18) सिमिततरम् noiselessly प्रहसि च द्रमसि when the moon came up from the eastern quarter that was now bright as if smiling, as a lion comes out of a cave The east gleamed with moonlight and hence is said to be प्रहसिता (smiles being described as white) पुरन्दर इन्द्र तस्य इय पौरन्दरी इन्द्र is the lord of the East Vide p 36 above The words शुचिनि कोमले may apply to both शयने and सैकते But there would be repetition in ची मारे and कोमले So it is better to take the first three words with सैकते and कोमले alone with शयने as the corn does शुचिनि white pure ची मारे (1) soft with china sill, (2) soft like &c तरङ्गिणि (1) that has waves a. e. is crumpled up or has a shining coverlet, (2) that has ripples (marks left by receding ripples) स्वप्न दधाना having an ornamental mark on her forehead that (mark) seemed to be the lustre (चन्द्रिका) of the toe nails of दधीच, that (चन्द्रिका) stuck (to her forehead) when she in her dream fell at his feet in supplication स्वप्ने कृता प्रार्थना तस्या पादपतनं तस्मिन् लभाम् The white mark of sandal on her forehead is fancied to be the light of दधीच's toes sticking to her forehead ८० गण्डस्थलमेवादृशं तस्मिन् प्रति (a l) of इन्दुना) अयं जन Here have I brought the person (दधीच) dear to you निवेद्यमानं मदनसन्देहं यस्यै—The moon was reflected in her bright cheek The poet fancies that that moon as if whispered in her ear this message of Love 'अयमसौ &c' विदीर्य पट्टम् fanning her perspiring bright (स्पष्ट) cheek with her hand that scattered pencils (चक्रवाल) of the rays of her nails, as though it (hand) had turned into a yak tail fan the digits of the moon She had no fan, therefore she fanned her cheek with her hand Her cheek perspired on account of the deep emotion agitating her heart स्वेद = one of the eight सात्विकभावः that are indicative of deep feeling 'स्वप्न स्वेदोऽथ रोमाश्च स्वरमङ्गोऽथ वेपथुः । वैकर्ण्यमथ प्रत्यङ्मुखी सात्विका स्थना ॥' When she moved her hand to and fro, the rays of her bright nails were tossed about. Those rays resemble the digits of the moon A yak's tail is also white. बालव्यवनीरुत चन्द्रकलाम्बुय येन Connect अमृणाहिका with बहन्ती She had placed across her breasts =

fresh lotus stalk to allay the fever of love. She placed the stalk across the breasts as they were plump and not between them. स० explains 'स्तनमये प्रवेशाभावात्तिरश्चानमित्युक्तम्' स्तनयोरपि अधिस्तनम् (अययीमाव). The white lotus stalk resembled a cane. The poet fancies that the lotus stalk was a cane sportively let fall on her bosom by Cupid (चित्तम्) intimating that no one but दधीच was to enter her heart (i.e. only दधीच was to be her lover). A doorkeeper also uses his cane and prevents people from entering the royal gate. स्तनयती murmuring (to herself) If we read स्तनयतीम्, the meaning is 'the lotus stalk on her bosom made a sound. मनोव-मता-वामेन चषया इव like a low woman 'जघन्योन्मेषधमेपि च' इत्यमर. का सरसीषु of what account are other poor (तपसिनी) extremely excitable young women!

P 17 ll. 12-23 आलगात चिकम् The sentence is आलगात च मालतीद्वितीयो दधीच (l. 16) मधुमास—the month of चैत्र, the first month of वसन्त 'स्याच्चैत्रे चैत्रिको मधु' इत्यमर. In this and the following clauses, the poet compares दधीच, who was accompanied by मालती, to several things by pronomastic words मधुमास = an excitant of love. The poet hints by reference to मधुमास, मलयानिल &c, that the love of both दधीच and सरस्वती had reached the highest pitch through exciting surroundings. सु वह which has sweet breezes (with मधुमास), who bore (on his body) sweet perfumes (with दधीच). Spring is the season of flowers and hence the breezes are charged with fragrance. सुरभि गन्धवह (वायु) यसिन्, सुरभि गन्ध वहतीति इति गृणालानां धृति (धारण) येन— who bore lotus stalks, इति गृणाले धृति (प्राणधारण) येन that subsists on lotus stalks. दधीच bore lotus stalks to alleviate the burning torment of love. Hammas subsist on lotus stalks. Compare 'गृणाललोभा च चरणनगमन्मन्त्रिर्भवनहसैरिव सद्यार्थमाणा मन्दमन्द वभ्राम' हर्षचरित 4 उद्गात गिराण्टी peacock प्राप्तीत्या उद्गात—that uplifts its face in joy at (seeing) a cloud (with गिराण्टी), whose face was upturned (in expectation) on account of his deep (पा) love (with दधीच) आहत सरसाया चन्दन पर्वताया तनुन्ताया उत्तम येन that shakes a juicy tender white creeper (growing) on a sandal tree (with मलयानिल). Or we may explain as the com. does 'सरसान् चन्दनान् पर्वथा लानि इति सरस सा तनुन्ता' i.e. tender creepers that hang upon juicy sandal and पर्व trees आहत सरसेन चन्दन पर्वताया तनुन्ताया उत्तम दधिन् whose delicate body white with viscous sandal had a tremor (with दधीच). We may also dissolve as अद्विज उच्यते येन who caused the delicate body (i.e.

सरस्वती) to shake (through love for him) But this is rather far fetched The poet is describing the personal appearance of दधीच and not of सरस्वती दधीच's body shook with the emotion of love कम्प = one of the eight सात्त्विकभावस, for which see above ¶ 79 वृथ पतिना as if drawn forward by the load of planets (the moon) that as though seized his hair by his कस (rays, hands) When we want to drag a man, we may do so by seizing his hair with our hands The moon's rays fell on his head The moon is an excitant of love and urged him forward हत करै (रदिमभि) करेण (हरतेन) वा वचग्रह येन बन्दर्पस्य उदीपने (exciting) दक्षेण उद्यमान रसेन as though he was borne by the रस (sentiment, water : = flood) of love abounding in उत्कलिक्तास (agitation, waves) The student will notice the appropriate words कृष्णमाण, प्रेयमाण, उद्यमान used by the author in each clause परि यद्वि whose body was covered with a swarm of bees that crowded (over him) on account of the perfumes (his body bore), as though it (swarm) was a blue piece of cloth अत इर one of whose cheeks was whitened by the reflection of the moon gleaming inside it, which (reflected moon) appeared like the temporal bone over the ear of the intoxicated cupid—elephant, as though by the graceful embarrassed smile of the first union (of a loving couple) 'शब्दो निधौ ललाटाग्नि' इत्यमर मत्त मदनकरी (मदन एव वरी) तस्य वर्णशुद्धवत् आचरति शब्दाप्यते तेन His bright cheek had a reflection of the moon The bright image of the moon on his cheek looked like the temporal bone over the ears of an elephant Bones are white An intoxicated elephant, from whose temples मद flows might expose the temporal bone to view The moon = friend and excitant of Love Hence the poet says मत्तमदनकरी Or we may explain in another way The reflection of the moon was like the temporal bone and her broad cheek was like the broad ear of an elephant Smiles are bright and so resemble the image of the moon The poet probably puts in the word एक in एकरूपोलोदर by way of a picturesque contrast to मातृतीक्ष्णीय Or perhaps the idea = that only one of his cheeks was turned towards the rising moon. हृदय गिरा in a voice broken like that of Han'sas, as though mingled with the tinkling of the anklets of his beloved enshrined in his heart His voice was broken by emotion The poet fancies that it was interrupted by the tinkling इदं वृत्त सम्भावयेन यथा शपयति—connect this and the follow

ing clauses with तथा ता रामान अरमयन् उपनात विश्रम्भ (confidence) यस्याम् आरमानमययन्—she declared to him who she really was (१ = she told him that she was सरस्वती) सवत्सरमधिकम् a year or more It will be noticed how Bana very appropriately draws the veil of silence over the amorous sports of the meeting of सरस्वती and दधीच It is a canon of rhetoricians that the love sports of divinities are not to be dwelt upon in a poem. In this respect Bana offers a pleasing contrast to Kalidasa who could not resist the temptation of describing the Sringara of Siva and Parvati in the कुमारसम्भव (VIII) Vide अथालोक (उद्योत III under verse 14) 'तस्मादभिनेयार्थे च काव्ये यदुत्तमप्रवृत्ते राजादेरुत्तमप्रवृत्तिभिर्नायिकाभि सह ग्राम्यसम्भोगवर्णनं तत्पित्रो सम्भोगवर्णनमिव सुतरामसक्षम् । तथैवोत्तमदेवताविषयम् । न च सम्भोगशृङ्गारस्य सुरतलक्षण एवैक प्रकार, यावदन्त्येऽपि प्रमेदा परस्परभेददर्शनादय सम्भवन्ति । ते कस्मादुत्तमप्रवृत्तिविषये न वर्ण्यन्ते । यथेवविधे विषये महाकवीनामप्यतमीक्ष्यकारिता लक्ष्ये दृश्यते स दोष एव ।'

P 17 l 24—P 18 l 8 अथ देव मान्तिकम् सर्वं रामम् lovely on account of possessing all (auspicious) characteristics The following verse summarises most of them 'त्रिषु विपुलो गम्भीर लिख्येव पञ्चतक्षुर्दृष्टः । सप्तसु रजो राजा पञ्चसु दीर्घश्च सङ्गमश्च ॥' बृहत्संहिता 68 84 जातमानादैव the moment he was born सरहस्यो together with the esoteric or mystical meaning Or सरहस्यो may mean 'together with the esoteric portion viz the Upanishads' वेद is often defined as 'मन्त्रब्राह्मणार्थक' Compare 'वेद वृत्तोऽधिगन्तव्य सरहस्यो दिनमना ॥' मनु II 165, where मेघानिधि says 'रहस्यमुपनिषद' स्वयं च्यन्ति will spontaneously manifest themselves सङ्कर्तुं दधीचम् The idea is —when सरस्वती left the mortal world at the bidding of ब्रह्मा, she started, enshrining her husband दधीच in her heart The poet fancies that she carried him in her heart for the purpose of boastfully displaying to the heavenly assembly that she had secured an ideal husband शया बोस्त विता देशाद्—her curse was to end, according to Brahma, when she bore a son Vide text p 19 हृदये इव struck in the heart as though by a thunderbolt or by a lightning flash 'हादियौ वज्रत ८ त्रितौ ब्रह्मर आनु of his cousin (१३ दधीच had no brother) C and I think that आनु was a proper name, as it would be unnecessary to describe दधीच's brother or cousin as = Brahman In our opinion ब्राह्मणस्य is purposely put in दधीच was the son of च्यवन and सुमन्वा (the daughter of a क्षत्रिय) and so was only ब्राह्मणसदृश Vide मनु १० ६ 'सीधन वरजानांश्च द्विजैस्त्यादिता सुतान् । सदृशानेव तानाहुर्मातृदोषविगर्हितान् ॥'. वाण wants to intimate that

दधीच's cousin was the offspring of Brahmana parents
 अक्षमाला अभिधान यस्या निर्विशेषम् *and* without making any differ-
 ence (connect with समवर्धयत्) सामान्य स्त यं यवो who were fed
 alike with the same milk मारस्वत (सरस्वत्या अपत्य पुमान्) आरया
 यस्य सोदर्ययोरिव like that of brothers समानोदरे शयित सोदर्य
 according to 'विभाषोदरे' पा 6 3 88 and 'सोदराद्य' पा 4 4 109
 आविर्भूत अशेषाणा (सकलानां) विद्याना सम्भार (समूह) यसिन् सवयसि—of
 the same age समान वय अस्य सवया बाध्य यामास imparted
 the whole literature प्राचुर्येण प्रस्तुता बाह् अत्र इति बाध्यम् according
 to 'तद्वृत्तवचने मयट्' पा 5 4 21 वृत्त दाराणां परिग्रह येन who took
 a wife अस्य दास्युर्भूत of affection made for him in that very
 place a dwelling named प्रीतिकूट प्रीतिकूट seems to be the name
 given to the house of B na's ancestors It was so called because
 सारस्वत built it out of love (प्रीति) for his cousin आत्मनाऽपि as
 for himself आपादी—see above p 27 कृष्णाजिन अस्ति अस्य These
 and the following words show that he remained a मद्रक्षारी
 मेखला is a girdle made of grass (मुञ्ज &c) तपस्वत —*gens sing* of
 the *m p* of तपस्वति denominative verb from तपस् (तप आचरति)

P 18 ll 9--25 अथ तस्मात् द्विजातय The first sentence
 is अथ तस्मात् (वत्सात्) प्रावर्तत विपुलो वद्ग . All the adjectives apply
 to भागीरथीप्रवाह and वद्ग The reading वत्सात् is good प्रवर्धमान
 आदिपुरुषै (भार्गवादिभि) जनिता या आत्मचरणस्य उन्नति तथा निर्गत प्रधोप
 यस्य whose noisy fame went on increasing, on account of the
 eminence of the school (चरण) established by the first founders
 (with वद्ग) वत्स belonged to भार्गवगोत्र. For चरण see above p 20
 Or प्रवर्धमान may be connected with आदिपुरुष, meaning 'who
 increased & c had progeny' प्रवर्धमान आदिपुरुष (विष्णु) तेन जनिता
 आत्मचरणात् उन्नति यस्य उन्नति स चासी निर्गतप्रधोपश्च (with प्रवाह)—
 that emitted a loud uproar, issuing from the foot of Vishnu
 The com sees here (in प्रवर्धमान) a reference to the वामनावतार,
 when विष्णु, first coming to बलि as a dwarf, assumed a huge form
 and covered the worlds 'किं नैलोववाकातिकाले ब्रह्मलोचमप्राप्ताद्विष्णुपदाद्
 ब्रह्मणा कमण्डलुजलक्षालिताद् गङ्गा समभवदिति वार्ता'. For the Ganges rising
 from the foot of विष्णु, see above p 41 परमेश्वरेण (शिवेन) शिरसि धृत
 (प्रवाह), परमेश्वरे (नृपे) शिरसि धृत honoured by kings (with वद्ग)
 The Ganges in her descent at भगीरथ's request to purify his ances-
 tors fell on Sivas head सकलवत् (कलकलेन सह) आगम (आगमन) तेन
 गम्भीर—deep (in stream) on account of its coming (from
 heaven) with an uproar (with प्रवाह), सकलाना वलाना (नृत्यादीना)
 आगमेन (by the acquisition) गम्भीर deep & c well versed (with

वश) महा माय applies in the same sense to both Or महामुनि may refer to जह्नु, whose daughter the Ganges became by being let off from his ear Note रामायण I 43 'ततो हि यत्मानस्य नहोत्प्लुतकर्मण । गङ्गा सङ्गावयामाम यशवट महात्मन ॥ 35 तस्यावलेपनं शात्वा नृद्धो जह्नुश्च राघव । अपिवचु जल सर्वं गङ्गाया परमाद्भुतम् ॥ 36 गङ्गा चापि नयन्ति स दुहितृत्वे महात्मन । तनस्तुष्टो महावेङ्गा श्रोताभ्यामसूत्रद्वयम् ॥ 38' विपक्षाणां शङ्खणा क्षोभ तस्य क्षम (with वश), विपक्षाणां (विगता पक्षा येषां ते विपक्षा पर्वता तेषां) क्षोभ &c The Ganges wears out mountains by its flood. Mountains had once wings and harassed the earth by flying anywhere Indra cut off their wings. Compare 'उदधिशिव भयान्तं प्रविष्टसपक्षभूमिभृतसदृशसङ्कुलम्' वाग्देवरी p 90 of P, also रघु० 13 7 क्षितितले लम्बा आयति (दैर्घ्यं प्रभावश्च) येन The Ganges stretches for a long distance over the earth The family attained dignity (आयति) अस्त्य स that proceeded without out stumbling : e without minding any obstacle (with गङ्गा) that conducted itself without deviating (from the path of right) The sentence is यसाद् अजावन्त वात्स्यायना नाम द्विजास्तथ गृहमुनय who were sages dwelling in houses (and not in forests) A मुनि is a sage or a recluse, who has given up worldly life The ancestors of Dana were householders but their conduct was so pure that they might be as well styled *munis* Compare भगवद्गीता 2 56 for a description of a मुनि आश्रितं श्रौतं ये that had recourse to ritual prescribed by the Vedas अनालम्बितो अलीका वक्त्राकु ये (1) that did not resort to the crane-like disagreeable (अलीक) tones, (2) that did not assume false hypocritical tones There is an apparent contradiction between आश्रितश्रौता and अना वारव in the first sense Those who studiously perform the ritual of the Vedas have to recite in disagreeable tones the Vedic texts. This विरोध is got over by taking the second sense of अना A वर is a symbol of hypocrisy, as it stands on one leg as though deep in meditation and then pounces down upon a fish वाक्कु is a change of voice due to fear, sorrow &c 'काकु स्त्रियां विकारो यः शोभनीयादिभिर्ध्वने' हलमर . For वरवृत्ति, note मनु० 'वक्त्रवर्धितयेदधान्' VII 106 Explain the विरोध in the following clauses similarly Read अमृता for अमृता इव कुकुटमृत ये (1) that observed the vow of fasting called कुकुटमृत, (2) that devoured cocks अमृता वृत्ति येषाम् (1) whose conduct was not ferocious, (2) whose conduct was not cat like Cats (निटाल) pounce upon cocks There is विरोध in the second senses of both compounds, but none if the first sense

of each be taken. In कुट्टव्रत, one is to subsist on a lump of food not bigger than the egg of a hen विविजिता जनपद्वि ये (1) that avoided the cooking of (ordinary or low) people : & who did not take food cooked by common people (2) that avoided the company of their castemen at dinner (: = that avoided a life of bustle and luxury) C and T translate 'averse to worldly pretence. We cannot understand how this sense is arrived at परि कृता that were free from thoughts (अकृत) of fraud, bragging and hypocrisy (कूर्च) It is difficult to say what the words कीर and बुची mean कीर means a parrot and so might stand for 'uttering words without understanding the meaning, bragging अगृहीत गृह्य ये (1) that did not resort to caves (: = remained householders and did not become recluses) (2) that were not hypocrites 'गृहादग्नी गृह्ये इ' इत्यमर-यकृता निकृति (घाट्य) ये that disdained dishonesty प्रसन्ना (tranquil) प्रकृति (स्वभाव) येषाम् We may also dissolve प्रसन्ना प्रकृतय (रानानाला) येषु 'अमात्यावाश्च पौराश्च सन्नि प्रकृतय स्मृता' क्षीर० quoting बाल्य विगता विकृतय (changes of mind) येष्व परेषा परिवाद (निन्दा) सखात् पराचीन (परावृत्त) चत येषाम् वर्णनयस्य व्यभृत्त्या विशुद्ध अथ (अत्र) येषाम् whose food was pure, the three Varnas being excluded : = they did not take food with people of the three Varnas other than that to which they belonged अवृत्ति exclusion | C and T suggest another sense 'Whose darkness : & delusion was corrected by sublimating the three colours In the श्वेताश्वतरोपनिषद्, (IV 5 अन्नामेवा लोहितशुक्लवृष्णा (c) the three colours शुक्ल लोहित and वृष्ण represent सत्त्व, रज and तम and stand for the material world as opposed to the spirit. Having excluded the material world their error was at an end and they properly understood the Reality underlying the material world धीरया धिषण्या (बुद्ध्या) अवधृता अभ्येषणा ये—who disregarded desires by their firm intellect 'सनिस्तव्येषणा वाचुषा' इत्यमर The reference is probably to बृहदारण्यकोपनिषद् 4 4 १३ 'ते ह स पुत्र्येषणायाश्च वित्त्येषणायाश्च लोकेषणायाश्च व्युधायाश्च मिथ्यान्वये चरन्ति' or to desires in general असङ्गसुक—सिर 'सङ्गसुखोऽस्थिरे' इत्यमर (from वस 10 'to move with सम्) प्रणतः—who befriended those that came seeking their help (तः that bowed to them) उन्नीता समस्तानां शास्त्रांतराणां सशीतय (सशया) ये that removed (explained) all the doubts of other schools शास्त्राः = a traditional recension of a particular Veda, as शास्त्र of the ऋग्वेद Here it seems to be used in the sense of शास्त्राभ्येतु उद्घाटिता (opened : & expounded) समग्र

प्रजापतिः प्रजयः (knotty or difficult points) वै. वाग्मिनः eloquent.
वाग्मिन् is used in a good sense, while वाचा and वाचस् (derived from the same word वाच्) are used in a bad
sense. स...निनः fond of clever speech. If we read दसुनां
then the meaning is 'fond of the good sayings of others'.
विद...वेदनः appreciating clever jokes. They did not them-
selves crack jokes, but could appreciate them; they, though
वेदाभ्यासरत, were not devoid of a sense of wit and humour.
परि...वासाः they were charming in their intercourse (with
others) and not strangers to dancing, singing and music.
They knew a little of नृष्य and other arts, but were not solely
devoted to them. वृत्ताः who were never surfeited with tradi-
tional tales 'वाग्वयोरेते व्यादेति विद्यावद्' इत्यमरः. ईतिहान् from इति
ह् with the affix र्य (द्य), according to 'अनङ्गावमेति हनेपञाब्धः' प.
३ 4.23. (आनन्दम्, ईतिहान्). राज्ञोपाः = मदयाः. अनेन सुखदः pure on
account of truthfulness. सर्वमार्गेण मोहाई (good will, friendship) एव
इवः येन मार्गं हरय देवाय. तथा सर्वे the clauses from this downwards
are to be taken singly and also in pairs. Taken singly each
is construable by itself, if they are taken in pairs there is an ap-
parent विशेष. सर्व...वेष्टाः possessed of all virtues. सर्व...भूयः
possessed of all Gurus (रात्र, दशः and मयः) and (yet) not over-
whelmed by the quality of दम्ब. राजमेव (गुणेन) अनभिभूताः,
रात्रय is from दम्ब, रात्र...भूयः is construable by itself; but in
avoiding the विशेष with सर्व वेष्टाः, we may explain it as राज-
मेवैवा अभिभूताः—not treated with dishonour by the royal army
(भीष्म सैनिके). Explain the following clauses similarly. उत्तराय
who are forsaking क्षमा...वरणाः who resort to the earth and
have recourse to the Nandana garden. गन्धर्व is the garden of
Indra. Those who resort to it carelessly in the earth अन्धकाराः
also means 'who delight in their dependencies'. अनिमित्तः = अकारण,
विचार्य—thus that person's Valia. अर्था...भूयः—that one with
valia...भूयः (yet) विचार्य, ईतिहान् a special विचार्य...भूयः
हुतिहान्—that which is to be done after the manner of हुतिहान्. विचार्य
are अनिमित्त...भूयः that are always armed with weapons.
'अनङ्गावमेति हनेपञाब्धः' इत्यमरः. इतिहान् = इतिहान्. गन्धर्व...भूयः
ये. अन्धकाराः अनिमित्त...भूयः and well known in the art. अन्धकाराः
अन्धकाराः (अन्ध) अन्धकाराः. 'इतिहान्' इत्यमरः, अन्धकाराः
अन्धकाराः (अन्ध) अन्धकाराः. अन्धकाराः (अन्धकाराः) अन्धकाराः
अन्धकाराः (अन्धकाराः) अन्धकाराः (अन्धकाराः) अन्धकाराः
अन्धकाराः (अन्धकाराः) अन्धकाराः (अन्धकाराः) अन्धकाराः

सन् not causing distress to others and brilliant (in appear-
ance) not heating others and yet suns अनु सूर without
pride (ऊमार् ११) and sacrificers, without heat and (yet) fires
दुन भुज्जे those who enjoy (the fruit of) what they offer as an
oblation अनु गिर who had no deceit and were not addicted
to pleasure who did not creep on the earth and (yet) were
serpents अविषाणा पुनः साट्यं येनाम् 'उमुनि' इति शाट्यम् इत्यमर
अविषाणा यो (दृष्टिः) सुनि (मरुत्) येनाम् भोगिन् ११ 'a serpent'
(from मोह hood + हृ) अन्म द्या who were free from stiff-
ness (arrogance) and were abodes of good deeds without pillars
and (yet) by place (तम्ले) A house cannot be with-
out a pillar अनु द्या who never ceased in the performance
of sacrifices and were skilful the performance of their
sacrifice was not disturbed and (yet) they were दस दस
was a famous प्रवापि He once celebrated a sacrifice at which
he did not invite his own daughter समी and her husband द्वि
She went uninvited was insulted and throw herself into fire
Siva destroyed the sacrifice of दस pursued the latter and
killed him. Compare 'न वपुर्दोरेव शोभन्वागिषैषर्षद्विनि नानि' हर्ष ११
II, 'दद्यात्परिवारिणो ब्रह्मणा कामहमयोऽभेदि' अथर्वणम् वादयस p 12 of P
and कुमारसम्पद I 21 अ विन who were not deceitful and had
restrained desires without serpents and vanquishers of Cupid
(१८ ५१११) Siva has serpents encircling his body कामम्
वर्ष ११ काम कर्षं अथ वि 'अवधिः शटे द्याल पुनि श्वरसर्पदे'
इत्यमर अथा जगद who were pre-eminent and Brahmanas who
had nothing in common (with others) and (yet) had two जगि
अ ज वि (genus) is defined as 'जिह्वेकमेव जगुगम्' A जगि like जे
is common to all cows ५) if there be two जगि there must
have certain characteristics in common with others and so
could not be अथ जगि

[illegible]

expanded by their Brahmanical lustre (1) by their knowledge of the Vedas), (2) which have a vast creation of beings produced from Brahmas lustre (with युगारम्भा) In the beginning of the कृतयुग, ब्रह्मा was alone and from him sprang the creation. चत्वार may be connected also with युगारम्भा as there are four Yugas म नन्दका — (1) that delighted the assembly of the good (with sons) that have the disc and the नन्दक sword (with नारायणबाहु) सता (माधुना) चक्रं नन्दयतीति, सती चक्रनन्दकी येषाम् चक्र is one of the weapons of नारायण, who also has four arms नन्दक is the sword of विष्णु भूमा इव like the heavy earth अचल स्थिति (1) who never swerved from the usages of his family (with सन्तु), (2) that obtained steadiness by the group of mountains अरणा बुलस्थिति यस्य, अचलकुले (पर्वतसमूहे) स्थिति यस्य It was believed that the earth which was at first unsteady, was made steady by the mountains Compare 'मित्रो भूमा इव भुवो धृतिं चक्रुः' हर्षचरित IV, 'अनुनीविभूमृच्छतसहस्ररविनाबद्धम् सप्तारिणे द्वितीयमिव मेदिनीसन्निवेशम्' कादम्बरी Each वर्ष has its कुलप वत्स, for the seven कुलपवत्स of भरतवर्ष, see above p 76 In अचलकुल, the author refers to the कुलपवत्स चतुर्दशिवत्त गम्भीर (सन्तु), चतुर्दशिवि गम्भीर (भूमा) समग्रानां अग्रजमना (ब्राह्मणानां) चक्र समूह तस्य चूडामणि एवादश—the eleven sons are compared to the Rulers that are also eleven. They are manifestations of शिव सोमा मुखात् (1) whose mouths were full of the spray of the nectar like Soma juice (with पुत्रात्) whose faces are covered with the spray of the nectar from the moon (with रुद्रात्) सोम juice was drunk in sacrifices सोम अमृतम इव तस्य शीतं श्रुतिगानि मुखाणि येषाम्, सोमस्य (चन्द्रमस) अमृतम तस्य शीतं तेन &c शिव has the moon on his head and, as the moon was full of nectar, शिव's face would be covered with nectar सुरा रात्रेयी अभिधान यसा उपमन्यवा who died (connect with निषेवशाद्) एधीयमाना (increasing) धृति (energy, steadiness) यस्य धाम्नि = गृहे

p 19 ll 6 23 कृतोप हास्यताम् कृत उपनयनादिक्रियाकालाय यम् समावृत्त इति 'returneth : & one who returns from his teachers house to his home after finishing his study Compare मनु III 4 'गुरुगानुन आत्मा समावृत्तो यथापिभिः उद्देत द्विगो मार्यो मर्या एक्षणाविवान्॥' समावृत्त is what is now symbolised in सोमयज्ञ (in Marathi) For the विद्, see above (notes p 55) चतुर्दश fourteen was rather an early age for समावृत्त, but it contrasts most favourably with the unseemly haste with which समावृत्त is now performed धृति means the Vedas and Samritis are works like the ननुसृति, which contain

the traditional laws and usages of the Aryas 'हृतिस्तु वेदो विज्ञेयो धर्मशास्त्र तु वै स्मृति' मनु० 2 10 पुण्यजातम्—is the object of कृत्वा अदशमीस एव *ist* 'without reaching the tenth decade of life : i.e. not in ripe old age. The full period of human life = 100 years, as expressed in the Vedic words 'शतायुर्वै पुरुष' This was divided into ten decades दशमीस would be one between 90 and 100 years of age 'दशमीस्थो क्षीणरागवृद्धौ' इत्यमर—दशम्यां बयोवस्थाया निष्ठतीति सस्यिते=मृते आ प्राप्त. overwhelmed with great distress 'स्यात्तद्वृद्धमाभीष्टम्' इत्यमर—आ समन्तात् भिय छासीति (क्षीरस्वामी) अवि सन्त्यस्य as independence is the prime source (निदान) of mis conduct. Dana became his own master at the tender age of fourteen 'निदान त्वादिकारणम्' इत्यमर. This and the following clauses assign reasons as to why he became इत्वर कुतू भावस्य as adolescence is a period when curiosity predominates 'बाल आ पोटशाद्रपीत'. Dana wanted to gratify the curiosity he felt as to various things in the world पैदै रम्यस्य as the first stage of youth is opposed to steadiness शैश चरन् down, many rash acts in keeping with his youth इत्वर—from इ to go, according to 'इणनश्चि सतिथ्य वरप्' पा 3 2 163 (इत्वर, नश्चर, जित्वर)—a wanderer, a wild man ब्रयसा वाक्ष friends and companions of the same age (as himself) The list shows that Dana must have been in very affluent circumstances and must have led a life of ease and luxury पारशवी—they were the sons of his uncles from wives of the Sūdra caste Note मनु० 9 178 'य प्राप्नोत्यु श्रद्धया कामादुत्पादयेत्सुतम्। स पारयन्नेव श्वस्तस्यापारशव स्मृत ॥'. पारयन्नेव (जीवन्नेव) श्व (a corpse) पारशव—this kind of son was so called because he was no better than a corpse for conferring the spiritual benefits which a son was expected to confer भाषाकवि a vernacular poet. The word भाषा was often applied to the spoken vernaculars as opposed to संस्कृत, when the latter ceased to be spoken by the masses. The com also explains as 'a composer of songs' 'भाषा गेयवस्तुवाच तेषु (१) कवि' स० प्रणयिनी loving (dependents) विदासी=पण्डितौ वर्णकवि probably means 'a poet celebrating the renown of others, = bard or panegyrist'. But we have 'वन्दिनी' a little later on. The com takes the word to mean 'a poet of Gāthas or versifier in the अपभ्रंश dialects' 'वर्णकविर्गोथादिषु गीतिद । अपभ्रंशगीतविद' स० प्रा पुत्र a young noble composing Prakrit poems महाराष्ट्री was the Prakrit *par excellence*, the other important प्राकृत dialects being शौरसेनी, मागधी and पेशाची. प्राकृत is derived as 'प्रकृति ससृत् तत्र भव तत आगत वा,' while

the धातुवाद : = the transmutation of metals into gold, an alchemist Vide notes above p 55 as to mercury दादुरिक a potter, according to 'शब्ददर्दुर करोति पा 4 4 34 (शब्द करोति शाब्दिक । दर्दुर करोति दादुरिक कुलार) दर्दुर was a musical instrument like a drum The word probably means 'a player on दर्दुर' like मादृष्टिक above पट्टजालिक juggler, illusionist मस्करी=परित्राजक A Sannyasin 'मिथु परिवाद कर्मदी पाराशर्यपि मस्करी' इत्यमर पतञ्जलि derives the word from मा and कृ 'मा कृत मा कृत नर्माणि शक्तिर्व भ्रमसीति आहातो मस्करी परित्राजक' महामाथ्य (Kielhorn Vol III p 96) The word occurs in the 5th उच्छ्वास also बाल गन् being easily guided (led away) on account of his youth निम्न dependent, in the hands of others 'अधीनो निम्न आयस' इत्यमर कौतुकेन आक्षिप्त (drawn) हृदय यस्य उपात्त obtained सति सङ्गे in spite of the fact that his attachment to learning was unbroken His self willed action in wasting his valuable youth in wanderings made him a butt of ridicule to the great अगाध—connect with उपहास्यताम् निरवग्रह being without any check 'स्वच्छन्दो निरवग्रह' इत्यमर ग्रह यौवनेन as if possessed by his fresh youth One possessed by a ghost does strange things स्वैरिन् doing just as it pleases

P 19 l 20 P 20 l 5 अथ भवदिति अस्युदारा यवहृदि यस्य whose conduct or dealing was very charming or noble This would be an adjective of वाण Some MSS read ऋतिमनो हृति 'charming on account of noble practices' राजकुलानि courts निर चोत्तिष्ठानि made illustrious by blameless lores Vide notes p 18 on निरवग्रहिषा गुरुकुलानि schools Mark the contrast between वीक्षमाण and सेवमान महाह आलापे गम्भीरा (deep & full) गुणवता गोष्ठ्य महा मान attending the meetings of the meritorious that were full of valuable discussions स्वभावेन गम्भीरा धी भन येषाम् पुनर भाजन् he again recovered that same scholarly attitude of mind which was appropriate to his family विपश्चिन्त्य ह्य वेपश्चिती 'विद्वान् विपश्चिदोषः' इत्यमर ब्राह्मणाधिवास may be the name of Dhan's village, as प्रीतिकृत् was the name of his home ब्राह्मणाधिवास would also mean 'the resort of Brahmanas' अभिनवी भूनी सेहसद्भावी येषाम् whose affection and amiability were renewed संस्तवेन प्रवटिन शतेय (बभूना) ये that manifested their relationship by being very intimate with him 'संस्तव स्यात्प्रचिद्य इत्यमर शतेय—from श्रुति, according to 'कपिशालोर्द्वय' पा० 5 1 1० (वापेयम्, शतेयम्)—शतेर्भाव कर्म वा शतेयम् अभिनन्दित अभिगमन चम्प आति relatives, those whose words are always true (Seers)

शत्रुः being in the midst of the friends of his boyhood. The words may also mean 'going through the midst of the disc of the sun (सिद्ध) that has become mild.' The liberated soul was supposed to proceed through the sun on the path of liberation. Vide notes p 21 on देवयान. The com says that the sun's lustre is reduced at sight of a Yogin. "इहं च—'सदस्यत रवि दृष्ट्वा निरोद्या जायते रविः । मोक्षमार्गप्रदमे तु तेनो नैशम्य दिपते ॥'" इति— This is added to show that the chapter has come to an end.

Uchchhvāsa II.

Verse 1 The verse contains many *द्वि* words. The sentence ॥ अतिगम्भीरे भूपे निरवतारस्य जनस्य समीहितसिद्धिं गुणवन्त घटका पार्थिवा दधति कूपे इव —with a very profound king it is the virtuous and energetic princes that bring about the fulfilment of what is desired by people who have no entrance (to the king) as with a well. The idea is that good princes that are about the person of an emperor intercede with the latter for bestowing favours on people. This and the next verse suggest how कृष्ण the cousin of हर्ष introduced बाण to the favour of हर्ष. गम्भीर means one whose feelings of anger &c are not indicated by his gestures or appearance. अवतार entrance or access घटका those that accomplish. अतिगम्भीरे कूपे निरवतारस्य जनस्य गुणवन्त पार्थिवा घटका सिद्धिं दधति in the case of a deep well, small earthen (पार्थिव) jars to which strings (गुण) are attached bring about the fulfilment of the desires of people who have no means of descending (into the well) अवतार a flight of steps. The metre is *Āryā*. From the definition of आद्यायिका (Intro 1 ११) it will be seen that the verses occurring therein were to suggest future events.

Verse 2 राशि भवान्—the day plants in the red lotus beauty that is due to the sun. राशिन् also means 'affectionate, devoted' हृदी wealth. This suggests how कृष्ण (who was like दिवस) planted wealth in Bana who was devoted to the king हर्ष (who corresponds to the sun), the wealth being the gift of हर्ष and he (कृष्ण) being only the intercessor अनपेक्षिता गुणदोषा यस्मिन् in which no regard is paid to merits or faults. The good are passionately devoted to the task of helping others irrespective of their merits or faults. Here there is a veiled reference to the चापल्य of Bana's youth.

P 21 ll 5-16 अथ तिष्ठत् The principal sentence is अथ तत्र वाय्ववाना भवनानि भ्रमन् सुखमतिष्ठत् मलयपुण्ड्रके पाण्डुराणि लज्जारानि येषाम् (adj. of बहुभि) For पुण्ड्रक, see notes p 26 कपि. तिष्ठे that had tawny hair (with बहुभि), that were full of tawny flames (with कृशानुभि) कृशानुभि = अग्निभि ऋतुम्—The boys had come to see the sacrifices and partake of the दक्षिणा. They are fancied to be fires coming with the desire that sacri

sices may be offered to them. अध्यास्यमानानि inhabited. This and the following nouns in the accusative qualify भवनानि below सेकेन सुकुमारा सोमकेदारिका तथा हरितायमानाः प्रघनाः येषाम् the porches in front of the doors of which were green with the small beds of Soma plants that looked fine (fresh) on account of being (recently) watered केदारिका small field. 'प्रवाणप्रघणालिन्दा बह्निर्प्रकोष्ठके' इत्यमरः. The juice of Soma plants was required in sacrifices वृष्णातिनेषु विकीर्यमाणाः (spread) शुष्यन्तः पुरोडाशीयाः इयामाकतण्डुला येषु. पुरोडाशीय (from पुरोडाश with the affix छ १ ० ईय) useful for पुरोडाश, which means a sacrificial oblation made of ground rice and offered in vessels 'विभाषा हविरपूपादिभ्यः' पा. ५ १ ४ (पुरोडाश्याः तण्डुलाः, पुरोडाशीयाः वा). इयामाकः a kind of grain (called सावे in Marathi) बालिकाभिः विकीर्यमाणाः नीवार—बलय. येषु. नीवार is a kind of wild rice growing without cultivation. The girls offered the grain to the birds and their pets अक्षयै आनीयमाना असमिधः येषु. पूती a bundle पलाशम् a leaf समिध् fuel. They brought green Kus'a grass, leaves and fuel. Or we make take पलाशसमिध. as meaning 'small twigs of the पलाश tree' that were required for being thrown into the fire इन्ध. हुतानि full of heaps (कटः) of fuel (इन्धन) and cowdung cakes आमिक्षा a mixture of curds and boiled milk, offered in the वैश्वदेव oblation 'पके पयसि दध्यानयति सा वैश्वदेव्यामिक्षा' quoted by क्षीर० as a धृति. For आमिक्षीय (आमिक्षायै दित) see पुरोडाशीय above सुर...दिकानि the covered platforms (वितर्दिः) in the court yards of which were rubbed by the round hoofs 'सादितर्दिस्तु वेदिका' इत्यमरः (दारपरिणृता चतुरस्रा विभ्रान्तिभूः क्षीर०). कमण्डलव्य useful or fit for making pots (कमण्डलु) 'उ—गवादिभ्यो यत्' पा. ५ १ २. मर्दनम् pounding वे. व्यानाम् useful for making pegs for measuring the sacrificial (वेतान) altar शङ्कुव्य from शङ्कु with affix यत्, according to 'तस्मै दितम्' पा. ५ १ ५ (शङ्कुवे दित शङ्कु-यम्). Pegs of the branches of उदुम्बर trees were used in measuring altars पवित्रिता. पर्यन्ता (borders, outskirts) येषाम्. वैश्वदेवविष्ट—the offerings of boiled rice made to all the deities (विश्वेदेवाः) before taking one's dinner. हवि. हव्यानि the tender leaves of the trees (वितर्दिन् m) in the courts of which were darkened with the smoke of the oblation वत्सीय...तर्पणानि where the newly born calves, being caressed (हासित) by the cowherds (वत्सपालवः) that were fond of them, frisked about वत्सीयः (वत्सेभ्यो दित) is formed like शङ्कुव्य From the numerous words formed with the affixes छ (ईय) and यत् it seems as though दाण wanted to illu

strato the first Pada of the 5th अध्याय of the अष्टाध्यायी 'सद्यो जानतु तानि' इत्यमरः 'एषां लोकांश्च स्तन्त (sportive) तरला (वृक्षला) तानि' येन प्रीतिरिति शृङ्गारच्छायाभावो प्रसङ्गः पशुबलिना (यज्ञाना) प्रबध (सन्तति) येन where the continuous performance of animal sacrifices was indicated by the young goats, dark and variegated (शार), playing about. This shows that in Dvāsa day animal sacrifices were frequently performed. शुनः सुप्तानि where the teachers were given rest by the fact that parrots and mainas (सारिका) commenced to repeat (the Vedas). The idea is—the parrots and सारिका, having repeatedly heard the teachers reciting the Vedas, themselves correctly repeat them and the students could take lessons from them instead of from the teachers who thus got rest. Compare 'एतत् प्रमाणं परतः प्रमाणं कीदृशं वा यत्र गिर गिरति । द्वास्वनीडातरसंनिरुद्धा जातीहि तमण्डपं पण्डितो व ।' माधवाचार्यः शङ्करदिग्बिन्दयः VIII 6 सा नीव is though they were the penance groves of the three Vedas incarnate भवनानि—is the object of भ्रमन्

P 27-11 17-23 तत्र माली Dvāsa now describes the advent of summer in highly personomastic sentences, the season (काल) being identified with शिव in his terrific form (महाकाल). तदस्य while staying in the houses of his kinsmen कुलमसमय (वसन्त) एव युगम् उपसहरन् bringing to an end ग्रीष्म brings to an end the season of spring शिव when destroying the world brings the युग to an end अमृतम् in जलम् : increase । ग्रीष्म अभिधानं यस्य सम्पुष्टमपिवाभिः फलस्य अट्टा (market stalls) एव हासा यस्य where the stalls smiled with white full blown jasmine flowers The महिरा is a flower of the hot season 'महिकावत् फलस्य अट्टहासः यस्य' The loud laugh of शिव is called अट्टहासः महाकाल the great season (of summer), Siva प्रत्यक्षं तस्य recently conquered The poet now changes the metaphor ग्रीष्म is a conqueror that subdues the prince वसन्त, but at first treats kindly the children of his vanquished rival वसन्त एव सामानं तस्य पयः पायिषु धृतं drink milk (with बालपलेषु), they drink water : they are thirsty (with नवोषानेषु) दक्षित रोह येन रोह affection, moisture नवोषानेषु (with पलेषु) would also mean 'who have just begun to walk.' मृदुरमृत्—summer did not at once scorch the gardens but was mild at first सकलं रोहं made the stalks of all flowers loose : the summer scorched the flowers of spring which easily dropped down from the stem

A king at his accession (अभिनवोदित) lets loose prisoners from his jails. It was usual to set prisoners free on the accession of a king or at the birth of a prince or on other great occasions. Compare हृ० 4th उद्गम 'अथावन्त मुक्तानि बन्धनवृद्धानि' and notes thereon. प्रपन्न show his valour, very hot. कृत्तु एव राजा तस्य अभिषेकादं wet after a bath (with वामिनीनां चया), wet at the time of the coronation (with चामरव्यापा). At a king's coronation, holy water is poured over him. Chowries are a symbol of royalty, they may become wet at a coronation. In श्रीम, young women bathe their heads with water, their hair looks very charming after the bath and excites love. In वसन्, love is excited spontaneously, but in the scorching heat of श्रीम, such extraneous aids as charming, tricks are required. This is spoken of as वामिनीया चया पुमुनापुषे सवामृष्टत. The hair of the women is fancied to be the chowrie of the king sunnir, that is held in his own hand by Cupid. Rāpa seems to follow the पुराण in this description as suggested by the com. Compare 'आनाम्रमुनेष्वपुष्पवासं सिन्दवमापन्नमहिरेषु । वामो वसन्तापदन-रवी । त्रेषु मेमे रीनह्वानाम् ।' पुरा 16 50 हिमा माति the sun made his expedition towards the Himalaya (i.e. towards the north) माया journey, expedition. It is in वसन् that the sun reaches the northernmost point in his apparent yearly motion. This natural phenomenon is fancied to be due to the wrath which the sun feels at the fact that the lotuses (that open by day light) are lighted by snow. For the effect of हिम on वसन्, see notes p 67.

P 21 1 21—p 22 1 2 अथ मन्तापान् समार तदंति मन्त्रान् scorching the brow (his forehead), according to 'अथ मन्त्रादेः द्वितीये' वा 3 2 76 (अथवा 'मन्त्रादेः, समार तदंति । ति की), a nasal being inserted after समार in accordance with 'अथ मन्त्रादेः द्वितीये' वा 6 3 67 तदंति मन्त्रान् समाहित एव पुनः द्वे द्वे समाहित, see p 44 and 114 पुनः, see 1 2 अथ (calls) एव मन्त्रादेः (तदंति) द्वे द्वे समाहित) तदंति मन्त्रान् (च 1 1 1) द्वि मन्त्रान् the forehead of ladies as they are under the sun (114) for propagating the sun. One who observes a lady has a quiver on his forehead, whereas a lady perceives a lady a roary fallow (on account of the heat of the sun) and marks on their foreheads, and when the sun is to pay along the road of the sun and the

drops of perspiration (resembling pearls in their brightness) चन्दनेन धूसराभि (with सुन्दरीभि), चन्दनवत् धू० (with बुभुक्षिनीभि) अमृगम्पदया—see notes above on ललाटतप The women did not come out in the sun, the कुमुद plants close their buds in the day, बुभुक्षिनी are white and so the plants are called चन्दनधू० देवसप्तसुष्यत—the ladies slept the whole day, the कुमुद plants closed their petals in the day निद्रा तपम् the eyes, heavy with sleep, could not bear even the light of the jewels, what of the fully grown heat? अग्नि शर्वय In the season of summer the moonlit nights became shorter and shorter, being esteemed by pairs of चक्रवाकs, like rivers चक्रवाक as separated from its mate at night and so they welcome the shortness of the nights सोडुपा possessed of the moon (with शर्वय), with rafts (with सरित्) There are boats on rivers which are welcomed by चक्रवाकs, as they live near them उडुप lord of stars (उडुप ॥) : c the moon उडुप-यम् raft अभिनव पटु (strong) पाटलाना आमोद तेन सुरभि परिमल यच्च (adj of जल and त्वन also) पाटल (trumpet flower) is a kind of fragrant summer flower Compare शाकुन्तल I 'सुलभसलिलावगाहा पाटलसंसर्गं सुरभिर्वनवाता ।'

P 22 l 3-P 23 l 5 क्रमेण मातरिश्वान The sentence is क्रमेण च प्रावर्तन्त मातरिश्वान सखा (fierce) सगस्य (सर्वस्य) ययूता यस्मिन् 'शराकविहगा सखा' इत्यमर This and the following clauses in the locative qualify निदाघकाले (1 12) खण्डित दैशव यस्य whose childhood was gone : c when the season had far advanced सीदति सोतासि यस्मिन् when the streams sank low : c had hardly any water left in them शिहि रिणि resounding with the cries of crickets दातर विश्वे when the world was deafened by the continued cooing of the distressed doves वि त्रिणि when the birds breathed very heavily वरीपङ्कप मरुत् यस्मिन् when the wind swept dried cowdung 'सर्वकूलाभ्यपरीयेषु कप' पा 3-2-12 (सर्वद्वय सख । कूलाङ्गना नदी । वरीपङ्कपा बात्या । सि को) 'गोविह गोमयमल्लियाम् । तत्तु शुष्क करीपोष्णी' इत्यमर विरला वीरध (लता) यस्मिन् As the leaves fell off through heat, the creepers grew less dense. हरिह सखके when the bunches of fullgrown (कटोर) धातकी flowers were looted by the young of lions in their greed for blood धातकी flowers are very red साम्यत् स्तम्भेरमाना यूप तस्य वमधु तेन तिष्यन्त महामहीययणा नितम्बा यस्मिन् where the slopes (नितम्ब) of large mountains became wet with the spray spouted from the trunks of languid elephants स्तम्भेरम हस्ती

was far advanced प्रति छुटता that openly carried off in desert places the roofs (बन्ध) of water sheds (प्रपा), garden enclosures (वाट) and huts, as though they were leaping in all directions. This and the following nouns in the nominative qualify उग्रता मातृशिवान below. A mad man (उग्रत) also wanders (आदीवमान) everywhere ऊपर a desert प्रपा is Marathi पाणपोई. छुटव robber प्रपक्ख खली rubbing against sandy (शर्कर) hard (बर्कर) places, as though they (the winds) were all of a sudden itching on account of their rashness in cracking (झाछोट) the lines of the bushes of ripa कपिकच्छ. A person whose skin is itching rubs it against a hard substance. The wind broke the bushes of the prickly कपिकच्छ plant (that causes itch) and also dragged the sand off hard stony places 'की श्वरा शर्करिल शाकर शर्वरावनि । देश एनादिमौ' इत्यमर. Vide notes on सेवत above p 44. A mad man also may break the bush of the prickly कपिकच्छ, have itch thereby and rub his hands against stones कपीनामपि कच्छ बला सा कपिकच्छ रयूल मुच —The strong winds carried off gravel of comparatively large size मुच दतुरा bristling with the shoots (बन्दल-लम्) of मुचुकुन्द broken by them दहन breaking. The broken shoots looked like teeth. A mad man also shows his teeth. In most of the following clauses reference is made to a mad man's appearance and actions. We shall not explain all of them, as almost all can be easily understood समस्त तनव that were moistened by the spray from the mouths of the noisy tribes of crickets (चीरी) flying all round 'भृद्गारी चीरका चीरी सिद्धिका च स्त्रियामिमा' इत्यमर. शीवेरे शीक्यमाना तनु येपाम् शीर 10th cony to moisten तरुणतर तरणि (सूर्य) तस्य तापेन तरले चक्षते (adj of वारिणि) तरुण वारिणि as though floating on the illusory and tremulous waters of the mirage as they (waters) trembled with the heat of the fierce (लु young) sun. The heat of the sun produced the appearance of a mirage on sandy deserts. The air being set in motion by the heat produced the appearance of waves. As the winds swept over the desert while the mirage lasted they are fancied to be floating in the false water &c तरङ्गिणी a stream. A mad man also may lie on a sandy bank and pretend to be swimming though there be no water शुभ्य च्छाला (winds) that blew with velocity easily crossing the desert trails rustling (मर्मर) with dry Sami trees. The winds swept with violence over deserts मारव from मरु with the affix अ मरो अव मारव मार्ग तस्य लङ्घने लाघव (नैपुण) तेन

जव तेन चहला (rapid) A mad man also runs rapidly 'चहलाओ
 तिवस्तु' इत्यमर रैणव (रेणुनां अय) आवर्त (circular motion
 eddy) तेषा मण्डली (समूह) तस्या रेचक रासे रसेन रमसारब्ध नतन तस्य
 आरम्भे आरम्भदीनटा (winds) that were wild zephyrs in beginning
 a dance commenced with violence through liking (रस) for
 the circular dance (रास), that (जर्तन) purged (swept away)
 whirling columns of dust. The idea is that whirl winds arose
 raised moving columns of dust and carried the dust columns
 from place to place This clause contains several technical
 words pertaining to the science of dramaturgy आरम्भदी is
 one of the four styles (वृत्ति) in dramatic compositions the
 other three being भारती, साम्बदी and-कैशिकी It is defined in
 Bharata's नाट्यशास्त्र as follows—'आरम्भप्रायगुणा तथैव बहुकप्यवधनो
 वेता । दम्भानृतवचनवती त्वारभगी नाम विधेया ॥ प्रस्तावपार्श्वतल्लङ्घितानि छेदयानि
 भाषावृत्तानि द्रव्यान् चित्राणि युद्धानि च यत्र नित्यं सा कट्टरीनाम्भरी, वदन्ति ॥'
 chap 20 25 26 The साहित्यदर्पण (VI 130-133) says 'माये
 -द्रव्यालसप्रामकोषोद्धान्तादिचेष्टिते ॥ सयुक्ता वधव-भाषीरुद्धारम्भदी मता ।' This
 style consists in representing intrigues deceptions falsehoods,
 illusions fight imprisonments &c The com derives as 'इरयन्तीति
 (इरयतीति) अरा अराश्च ते भटाश्च अरम्भटास्तेषामियमारम्भदी' रास
 is a dance in a circle in which men and women join holding
 one another's hands It is frequently mentioned in connection
 with कृष्ण and the Gopis See भागवतपुराण \ 33 'तनारभत गोविन्दो
 रासक्रीडामनुव्रते । लीरलैरन्वित प्रीतैरन्योन्यावद्वनादुभि ॥ 2 The com
 quotes 'अष्टौ षोडश द्वात्रिंशश्च नृत्यन्ति नायका । पिण्डैश्च भानुसारेण तन्मूला
 रासक स्मृतम् ॥' In a रास, there is आवर्तमण्डली i.e. a ring of dancers
 that moves round and round Compare 'सावर्त इव रासकमण्डले' हर्ष-
 4th उच्छ्वास रेचक means movements of the eye brows &c which
 indicate love 'तत्राक्षिभ्रविकाराश्च चन्द्रावारावसृजका । समीपा रेचका ज्यो
 ह्वाक्षित्तसमुद्भूता ॥' नाट्यशास्त्र chap 20 10 As to रेचक, the com says
 that they are three कटीरेचक, हस्तरेचक and मूर्धारेचक Mad men
 also dance, मलन crushing Mad men also are मलिन We may
 connect this clause with the next. A क्षणिक remained as मलिन as
 soot Compare 'वज्रलमय इव वटुरिवसमुपचितवहलमलमलमलिनितनुरभिमु
 समानगाम शिसिपिच्छाला छनो वज्राटक' हर्ष- 5th उच्छ्वास Note the
 आचाराङ्गसूत्र (Sacred Books of the East Vol. XVII p 104) II.
 2 2 1 'Some householders are of clean habits and the mendicants
 because they never bathe are covered with uncleanness.' शिभिर्ग शिन्वन् that (winds) gathered up the feathers
 of the forest peacocks as though they had learnt the ways
 of Jain ascetics Jain ascetics (Digambara) carry peacocks

feathers to sweep insects from their path 'लुब्धिना पिच्छिकाहस्ता पाणिपाद्वा दिगम्बरा' सर्वदर्शनसंग्रह (आर्हतदर्शन) सप्र जालने — वरज is a wild tree so called even in Marathi. The dried seeds in its pods (मञ्जरी) rattle when the wind violently blows against them. That rattling resembles the noise of drums (गुप्ता) beaten to announce the march of a prince &c. 'गुप्ता तु कावचिन्नाया पटहे च कलञ्जनी' मेदिनी. See मट्टिवाच्य XIV 2. 'वेणून् पुपूरीरे गुप्ता जुगुप्सु करघट्टिना' आतपेन आतुरा (distressed) वनमहिषा तेषा नासा निकुञ्जा (bowers) इव तेषा स्थूलनिश्वासे — the buffaloes heavily snorted. Their noses being compared to bowers, their deep breaths are properly fancied to be shoots (प्ररोह) वातहरिण very swift deer परिपाटी row, line पेटके — समूहे. The very swift deer springing up in the air seemed to be the children of the winds, as they equalled the wind in velocity सन्नु कोटिभि with the curling (कुटिल) lines of the smoke of the burning heaps of chaff (मुस) on the threshing floor (खलपान), they (winds) as though seemed to knit their brows. The curved lines of smoke resemble dark and curved eyebrows सा मुक्तिभि by the emission of great heat, they (winds) seemed as though possessed of the waves of the अवीचि hell. Hell is a place of torments अवीचि is one of the numerous hells mentioned in the Puranas 'साम्नारकस्तु नरको । तद्देवास्तपनावीचिमहारौत्तरोत्तरा' इत्यमर. अवीचिबीचिभि सह सावीचि (a ७ of मातरिश्वान) The waves are of fire burning in them. मनुस्मृति (IV 87 90) enumerates 21 hells of which महावीचि is one. लोम तत्तुभि with the threads of the cotton of the silk cotton pods that were cleft (by the heat), they (winds) seemed as though they were shaggy. Mad men do not shave and so are लोमश ददुणा द्विभि by the carrying of the heap of dried leaves, they seemed as though suffering from leprosy or cutaneous eruptions. The dry leaves present the appearance of दद्. Or we may explain that those who suffer from दद् cover the skin with leaves to ward off flies ददुण is formed from दद् with the affix न like पामन from पामन्, according to 'रोमादिपामादिपिच्छादिभ्य णेल्च' पा ५ २ १०० दद् is one of the eleven शुद्धकुष्ठव. It is a name for skin diseases such as Eczema, Erysipelas 'सक्ण्डुरायपिक्कि ददुमण्डलमुद्रतम्' सिरा करणे by scattering the long lines of grass, they seemed to have exposed their veins वेणी and veins are both dark. Mad men, being underfed, may expose their veins उच्छ्रम् शङ्कुभि with the shaking points (शङ्कु) of the pieces of barley awns (शङ्कु —

वन्), they seemed to have long beards ; उदृत इमं येषाम् दंष्ट्रा ..
 शरीरे —The pointed quills (दंष्ट्रा) of porcupines resemble teeth
 निहा साभि —the flames of fire resemble tongues उत्सृज्य
 possessed of crests in the serpents' sloughs that were whirled up
 by them ब्रह्म स्यन्त that, with the hot honey of lotuses, pra-
 ctised the taking of mouthfuls for the purpose of swallowing up
 the moisture in the whole universe The winds carried away
 the hot honey of lotuses They made a mouthful of it The
 poet fancies that the winds were only practising in order
 to be able to swallow the fluid (ऋते to dry up) of the whole
 universe अन्यवहरण भोजनम् Another sense is suggested There
 are six *rasas* मधुर, अम्ल, लवण, कटु, वपाय and तिक्त The winds took
 the sweet (मधुर) honey, the first रस, in order gradually to be able
 to taste all the six ब्रह्मस्तम्भ the universe The word is usually
 written as अस्तम्भ 'स्तम्भश्च्येनोर्भस्वादिसादृश्याद्गोप्या मुवनान्द्वान्मुच्यन्ते' वीर
 राघव on महावीरचरित 3 48 For ब्रह्मस्तम्भ, see text p 301 3 सकल .
 यन्त producing an alarm (विभीषिणा) for the three worlds by
 the sharp sounds of the cracking of dried bamboo forests, as
 though they (sounds) were drums announcing the (might)
 of heat (वर्म) that dries up all water अक्षोपण वर्म तस्य घोषणा
 तदर्थे पठ्यते Read त्रिमुवनविभीषिणा च्युत सुतय that made the rods
 (सुति) variegated by the rows of the falling feathers of moving
 jays The feathers of चाप are dark त्विषि तादा that (winds)
 were marked with sparks (सुलिङ्ग) and cold cinders in the
 bursting Gunja berries, as though their bodies were dark red
 by being scorched with the firebrand of the rays of the sun.
 Small round Gunja berries are red with a patch of black The
 red represents sparks and the dark stands for charcoal (अक्षर) .
 A firebrand (अक्षर) is red and the scorched skin is dark.
 त्विषिमान् सूर्य तस्य मयूखलता एव अक्षर तेन घोष (burning) तेन वक्ष्याप
 (variegated) वपु येषाम् By the sun's rays the Gunja berries
 were split up The bursting berries look like patches of skin
 scorched by contact with firebrands निरिगुहासु गम्भीरा द्वाङ्मारा
 ते भीषणा आति (अमण) येषाम् the movements of which were
 terrible as they roused echoes in the mountain caves (by their
 fierce velocity) Mad men also wander among mountains.
 भुवनभस्मीकरणार्थे अभिचार तस्य चरु तस्य पचने चतुरा अभिचार a magi-
 cal spell for securing some malevolent purpose चरु an oblation
 of rice One who wants to effect some evil object offers a चरु
 with red powder sprinkled thereon or offers even blood The

bunches of the पारिमद्र flowers, being red, resemble oblations of blood तारव — तरो अयम् तर्पय. . वसन् propitiating the forest fires (feeding) on trees Oblations are thrown into fire The winds carried the red पारिमद्र flowers and there were forest fires also The poet fancies that the winds propitiated fires with oblations of blood पारिमद्र is निम्बतरु Compare हर्ष 8th उच्छ्वास last para 'अमुरवधामिचारवरुपिभुन शोणितकायकपायिनकुक्षि कणाह इव च यादृस्पत्य' अक्षि रहस the velocity (the path) of which was bestarred with hot sand शिखारुतु bitumen It is used as a medicine 'रसलक्ष्मि लिप्ता' दिक्षु वै. दावदहनेन पच्यमानानि चट्वाण्टानि तेषां स्रग्धै स्रवितानि तस्योदरपीठपट्टानि तेषां पुटपाक तेन गन्ध तेन कण्व. The forest fires made the sparrow's eggs burst open The shells of the eggs fell all round the insects in the hollows of trees and covered them as in a vessel of leaves Inside them the insects were baked. That produced a strong smell पुटपाक is a particular method of preparing drugs The ingredients are wrapped up in leaves and then plastered over with clay The whole is then roasted in the fire of cowdung cakes मातरिश्वान — वायव मातरि आराधे श्रयति or श्रयति or मातरि शु (आशु) अनिति.

P. 23 ll 6-22 सर्वतश्च दावाग्रयः The sentence सर्वतश्च प्रत्यद्वयन्त दावाग्रयः भूरि. वायुभि. with the breaths blowing from the deep cavern like jaws of old huge serpents, they (forest fires) seemed to be as though kindled by being fanned with thousands of bellows (मत्स्य) हवि हरिणा — fires are yellowish (हरिण) and burn grass Deer (हरिणा) also subsist on grass 'हरिण पाण्डुर पाण्डु' इत्यमर. In this and the following clauses up to ०सितय (L 14) there are pairs of words that serve to qualify दावाग्रय and also serve another purpose The latter in each pair of words is a noun with which the former can be construed as an adjective हविर्—हविर् in some places—in other places ०विवर्ता rolling बभ्रव yellowish-red, ichnen mons 'विपुने नकुले विन्नी नभु स्थापिप्लले विपु' इत्यमर जग कविला resting on fibrous roots and tawny जग also means 'matted hair' कविला the sage Kapila, the founder of the साह्य system, the plural being used to show respect Or कविला may stand for 'followers of कविल' शकु इवेना that make the nests (कुडाय) of birds fall and are white (इवेन) Hawks (इवेना) bring down the nests of smaller birds विन्नीनलाश्वारमवत् लोहिता टवि (कान्ति) देवाम् भवरा that could not be controlled. The lips of ladies are red like melting lac and also red with lac आसा ..

शिखा the motion of which became greater by the wings of the birds that were overtaken (by the fires) and that (fires) had flames blazing up. The only wings of the birds added to the strength of the conflagration विगता शिखा (flames) वेपाम् विशिखा also arrows' आसा गन्ध (with arrows) 'the velocity of which was increased by obtaining the feathers of birds' Arrows have feathers attached to them दग्धा निःशेषा नमहेतव वै दग्ध बाणा — The fires burnt up the woods leaves &c, from which they were produced and then became extinguished निवाण from वा with निर् निर्वाणम् also means 'मोक्ष' and निर्वाणा would mean those that are liberated from ससार, the cycle of births and deaths' दग्ध हेतव (with 'liberated') that have completely burnt up the causes of birth, or 'all actions' Actions done for gratifying this or that desire produce their results for enjoying which one has to go through the cycle of births and deaths. When correct knowledge of the nature of the soul and the Supreme is acquired then the ज्ञानी does not desire the fruits of his actions. No man can be free from actions but what he can be free from and what he is advised to be free from is the desire to obtain for himself the fruits of his actions. Compare the following from 'the भगवद्गीता' 'ज्ञानाग्नि सर्वकर्माणि भस्मसात्कुरुते तथा ॥' chap 4 37, अनाग्नि कर्मफलं वायं कर्म करोति यः ॥ सत्यासी च योगी च न निरग्निर्न चाक्रियः ॥ chap 6 1, त्यक्त्वा कर्मफलसङ्गं नित्यवृत्तो निराश्रयः । कमप्यभिप्रवृत्तोऽपि नैव किञ्चित्करोति न ॥ chap 4. 20 कुसुम राग्निः that are charged with the fragrance of the sky (अम्बर) perfumed with flowers and are of rosy hue (राग्निः), also lovers, that give out the perfume of garments (अम्बर) scented with flowers. The com takes कुसुम to mean smoke in the first case (with fires) स रुचयः that emit smoke and have a faint lustre (रुचिः) those that have no taste for food (suffering from indigestion) emit smoky (foul) eructations. धूमस्य उद्गारं तेन सह सः (बहुव्रीहि) with दावाग्रय, सधूम उद्गार (eructation) वेपाम् (with मन्दरुचयः) सकलं खात्वा that swallow the whole world as a morsel and have ashes, those that suffer from the disease called भस्मकरोम are prepared to devour the food in the whole world. घसर = मक्षकं ग्रासं mouthful, food 'कट्पादि रुक्षाग्रभुजो नराणां धीमते बहू मास्तनित्यवृद्धी । अग्निप्रवृद्ध पवनावितोऽग्नि क्षणाद्रम शोषयन्ति प्रमदः ॥ मुक्तं क्षणाद्भस्म करोति यसात्तत्सादय मस्मकसत्तरोऽभूत्' योगरत्नाकर वेणु वृक्षा that were seen (blazing) on the tops of bamboos and had assumed large proportions, very

old persons rest their bodies on the tops of bamboo sticks (i.e. they cannot walk without the support of a stick) भचलो क्षयिणं that consumed (उपयुक्त) bitumen on mountains and wrought destruction, consumptives (क्षयिण) consume bitumen continuously शिलाजतु was supposed to cure consumption 'शिलाजतु रसायन कटुकतित्तमुष्ण कृमिक्षयोदरभिदरमरीश्वयथु पाण्डुकण्डूहरम्' योगरसाकर Compare com 'शिलाभातुप्रयोगाद्वा प्रसा दादाय शाङ्करात् अनामूत्रप्रयोगाद्वा क्षय क्षीयेत नायथा॥' सर्वं पीवान destroyed all fluidity and had assumed vast proportions, those that eat all kinds of food become plump and fat पीवन् fat For the six *Rasas* see above p 102 रौद्रा terrible, worshippers of Rudra (शिव) गुग्गुलु (Marathi-गुग्गुलु) is a kind of fragrant gum, burnt in the temples of शिव Compare 'शिरोनिघृतविलीयमानगुग्गुलुविकलनवसे वरानुगीयमानमहाकालम्' हृदं 5th ड० ज्वलित सितय (fires) that burnt the reeds and Madana trees together with flowers by the fire of the blazing roots and stood (blazing) on the stumps of trees ज्वलितानि नेत्राणि (मूलानि) सेवा दहनेन दग्धा सकुसुमा शरा मदनाश्च येषु कृता स्थानेषु स्थिति यै ज्वलित सितय that behaved like Siva, who burnt up Cupid together with his flowery arrows by the blazing fire from his eye ज्वलितेन नेत्रदहनेन दग्ध सकुसुमशर मदन यै कृता स्थानो शिवस्य स्थिति व्यवहारो यै For the burning of मदन, vide p 14 Separate अक्षिरा नर्तनारम्भं चटुल नटा the flames of which quivered and which (therefore) looked like wild dancers at the beginning of their dance चटुलं—The dancers in the आरभती style have their hair waving when they begin to dance For आरभती see above p 100 शुष्केषु कासारेषु सृति (सरणं येषाम्) that pass over dried up tanks The com connects this with the preceding clause 'कासाराणि नटूलास्तेषु या सृतय इव चित् स्मृतय इति पाठः । इतरत्र तु शुष्कक शुष्कणीत शण्डुमादि । आसा यन्ते इति आसाराः । आमारितानि येषां यीयन्त एव तथापि 'वर्धमानमभापीह ताण्डव यत्र योज्यते' इति ताण्डव हि आरभतीप्रधानम्' स० स्फुरन् घृणिम् with their flames—hands, that showered the bursting dry grains of wild rice, they seemed as though worshipping the sun One may make an offering of parched grain (लज्ज) to the sun When the fires made their way over dried up tanks they parched up the seeds of नीवार rice growing there घर्मघृणि means 'one whose rays (घृणि) are very hot' i.e. the sun अष्टना without disgust 'जुगुप्सावरुणे घृणे' इत्यमर इठ गृध्रव greed (गृह्) for the stinking smell of the fat (वसा) of the full-grown (कठोर) land tortoises that were forcibly offered (in the fires) One

would be disgusted with the smell of fat and would avoid sacrificing the tortoises. 'विस्र स्यादामगधि यत्' इत्यमर अण्णा also means 'pitiless' स्व मश्वत that swallowed up their own smoke as though through the fear of the rise of clouds. Clouds are dark like smoke. The poet fancies that the fires thought that smoke might form into clouds which bring rain and extinguish them. So the fires consumed their own smoke. Or we may explain differently. Smoke itself was supposed to form clouds. Compare 'धूमज्योति सपिलनस्तां सन्निपात क मेघ' मेघदूत सति कक्षेषु—The fires burnt up the small insects on grass and thereby produced a crackling sound. Sesame also are small and produce a crackling sound when thrown into fire. 'कक्षौ च तृणसीरुषौ' इत्यमर. श्लोषेण विरम्भत वत्तन्वत् भवता शम्भूरुक्त्य येषु शिन्निग सर इ that made the bi-valvular shells white like pearls burst open by heat in dried up lakes, like leprosy persons. 'शम्भूक जलुक्त्य' इत्यमर. The shells in the beds of lakes were split by the heat and made a crackling noise. शिन्निग persons suffering from white leprosy (शिन्निग). The skin (वक्त्र) of leprosy is white like shells and cracks up owing to the burning sensation (श्लोष) they feel स्वदि काननेषु in forests they had showers of bees'-wax dropping from bee-hives that began to melt, as though they had perspiration. The drops of wax look like drops of perspiration. विलीयमान श्चुपङ्गोल तस्मात् गरिन् नपूषिष्टं तस्य दृष्टि रेषा ये शृष्टय सल वरेषु ऊपर-रम् barren saline soil. As nothing grew on the barren soil, the flames (दिसा) of the fires lost their thickness & became gradually extinguished. A bald man (सहसि) also has very scanty hair (दिसा) on his head. उज्जिनाति सूर्यमहिदलाति रेपु (a l) of शिलीकोषु) गृह्यत भवेत्—The sun emits fire when the sun blazes forth. In summer these stones began to blaze forth and their blaze mingled with the forest fire, which thus seemed to be devouring pieces of stones.

P 23 ll 23-29 तथाभूते इति अत्रात्मादे—connect with अग्निम् and not with अग्निम् as C and T do. For अग्निम्, see above p 18. अग्निम्—thus was a title applied to universal kings that ruled over the whole (known) world. Vide Intro p. XV (last footnote). The earth was often spoken of as bounded by four oceans in the (four) directions. Compare 'धृतराष्ट्रो विभीषणौ शत्रुजय देवम्' इत्यमर. ११. ११. ११. ११. ११.

(राजसमूह) तस्य चूडामणीनां येणी (row) सा एव शान (touch stone) तस्य कोणै (corners) वषण तैर निर्मलीकृता चरणनखमणयः यस्य स मणिः तस्य Diamonds are made bright by being rubbed against शानः हर्ष's toe nails were bright like jewels When the feudatory kings bowed their crowned heads at the feet of हर्ष, the jewels in their crowns rubbed his toes and made his nails look brighter धीरेयस्य = मुख्यस्य 'धुरो यदृको' पा 4 4 77 पुर यद् सीति धुर्य धीरेय महा सरा—these were the titles assumed by paramount kings Compare the inscription of Harsha, Intro p XXVIII and the 2nd footnote on p XXXVI of the Intro भ्राता—must mean here 'cousin' प्रशस्ततमः most famous दीर्घाध्वनः lit that goes a long distance : c a messenger

P 23 l 30—P 25 l 10 अथ तेना इति. The first sentence is अथ तेन (भ्राता) आग्रीयमानः हेमहारवमदाक्षीरः (p 24 l 1) अतिदूरागमनेन गुर्वा (heavy) जडा (slow) जडा (leg) यस्य : वार्दमिक चेल (यस्य) तस्य चीरिका (strip) तया निबन्धित (bound, girt) उच्छण्ड (gaudy) चण्डातक (tunic) यस्य For चण्डातक, see above p 69 वार्दमेन रक्तवार्दमिक (stained with mud) घृष्टे प्रहन् (rolling) पटचरकपटपदित गलित ग्रन्थि यस्य—'he had a loose knot made of a strip (वर्ष = टन्) of ragged cloth rolling on his back The knot contained probably some coin. It was loose by long travel 'पटचर जीर्ण वस्त्रम्' इत्यमरः If we read गलग्रन्थिम्, then the meaning is—he had round his throat a portion of a ragged garment, the rest being allowed to roll on his back अतिनिविटयुक्तवधे निमित्तं अन्तराक्ष तेन हतं व्यव-छेदं यस्याः The letters he carried were tied in the middle by a thick thread Thereby the middle part was much depressed (निमित्त) and the bundle of letters was thus divided into two distinct portions व्यव-छेदं division हेममालि यथा—there were many letters, sent with him by other people also Or it is possible that because the letter was placed on the head, the author compares it to a chaplet परिकल्पित (occupied) मूर्ध्ना यस्य. तत्रभवत् पूज्यस्य पूज्ये तत्रभवानन भवांश्च भगवानपि' तत्र भवत् is applied to a person who is not present विमुच्य having unloosened it मेसुरक was the name of the messenger सदित्थमवधाय having understood the message वरुण पात loss of time should be avoided by the wise, as it hinders the (desired) object धीमद्वि—refers to Bala एता मानवम् this is the only substantial thing in this letter, all else is merely communication of (ordinary) news मेसुरक was to deliver the real message orally The letter contained only one important

sentence is : that Bana should start at once. All else in the letter was of a complimentary character अवधूत (understood) हेतुर्थ येन समुत्सारित (sent away) परिनिज येन येषाविन refers to बाण स्वामी refers to कृष्ण एकगोत्रता belonging to the same family. In this sentence are collected most of the circumstances that give rise to friendship and affection समानजातिता belonging to the same caste. The words समानज्ञानता in B would mean 'pursuing the same subject of study' दर्शनाभ्यास repeatedly seeing each other. परो वरुण conferring benefits in one's absence प्रत्यासन्न near बद्ध पक्षपात (liking) येन निम्बि in an indescribable way कुमुदानाम् आकरे भवन्त आसीत् with reference to you, this (our) emperor had been informed by bad men in various ways : & he had been prejudiced by them against you न था but that is not so : & there is no truth in what the wicked said about you न शत्रव there exist no persons who, even though they may be good, will not have friends, neutrals and enemies सनामपि सनाम्—this has a picturesque effect. The first सताम् means 'साधूनाम्' शिशु मवत as your mind was not averse to boyish follies. Read चापलापराचीन 'चापलेब्धो अपराचीना चित्तवृत्ति यस्य स 'वृत्ति तस्य भाव 'वृत्तिना तथा 'परावृत्त्य पराचीन' इत्यमर 'भमदृश्यम् not worthy of or deserved by you इतरो वक्ति च other people take it up and repeat it सति मनासि the minds of the unreflecting (public) are blind and fickle, like water गन्तु अनुगतिर्वस्य The unreflecting people blindly follow what others say. Water also rushes in a continuous stream. Put a vertical line after मनासि बहु क्षय who arrives at a firm conclusion after listening to many people. A king has to form his opinion as best as he can after listening to the various opinions of other people about things and individuals. वृत्तिपति refers to ह्य त्वन्नेविमि who seek to know the truth. दूर दृष्टोऽनि though you are far off, I know you as well as if you were before me सर्वे राशि the youth of every one is guilty of follies. It is unfortunate that Bana nowhere specifies clearly the follies he was guilty of. He merely makes a vague reference to 'गाय' In the penultimate paragraph of the first उच्छ्वास also, he vaguely alludes to 'चापल्यनि'. Again in the last para of this chapter, he speaks of 'शान्तचिन्ताप' Later on ह्य accuses him of being a गुण्डा (a galand, a dissolute person) but he repudiates that charge तत्रे निगम the king accepted it to be so : & he accepted that proposition or excuse (about गाय) अत्र बालस्य ह्येव यथा स्यात्पथा

(अव्ययीभाव) without loss of time Read अववेशी &c अवके . मत I do not approve of your dwelling in the midst of your hundred without seeing the great king (द्वयं), like a tree without fruit अववेशी इव 'बन्ध्योऽपलोऽववेशी च' इत्यमर (अवके श्रुत्ये ईष्टे इति—क्षीर०) A tree without fruits is not liked by anybody अदृष्ट परमेश्वर येन that does not see the god (sun) बन्धु वसन् being in the midst of (१०० in the shade of) other trees न च भवितव्यम् you should not be despondent (विपादिन्) by the difficulties of attendance in court nor should you be afraid of waiting upon the lord यतो०—There is one sentence from यतो to स्वामी (including the verse) The words in the verse are capable of three meanings, one applying to Cupid (मनोभव), the second to a vain master and the third to Śiva (ईश्वर) The first and second are those principally intended स्वस्य इच्छया सङ्कल्पेन उपजात उत्पन्न विषय यस्य the realm of which (Cupid) springs from one's own fancy काम is called सङ्कल्पज Compare दशकुमारचरित 'व काम सङ्कल्प' स्वेच्छोपजाता विषया यस्य (with a bad king) that has under his rule as many countries as he desires स्वेच्छाया उपजाता विषया यस्य from whose mere will this world of objects springs up (with शिव) न देहीति who cannot be described as possessing a body (with काम) काम is अनङ्ग and so he cannot be called देही न देहि इति who cannot be addressed with the words give (with a bad king) A bad king though possessed of vast territory, cannot be thus addressed for fear of his punishing the suppliant शिव cannot be described as देही, because thereby one would detract from his all pervading nature मार्गे दुःखम् he causes pain with numerous darts (with काम) मार्गेण बाणा मार्गेण also means वाचक (with bad king) मार्गेण will mean 'search for truth or begging (with शिव) One has to pray to शिव with hundreds of requests or one has to search for truth about God in various ways This causes trouble मोहा काण्डे all of a sudden he snatches life (of lovers) by producing infatuation (with काम) मोहा काण्डे (a bad king) takes away livelihood (such as grants of villages &c) through his folly मोहात् काण्डे—शिव who typifies the principle of destruction takes away the lives of all, when मोह (१०० समोयुज) predominates बह्वलस ईश्वरदुर्विदग्ध (with काम) badly burnt by शिव ईश्वरश्चासौ दुर्विदग्धश्च = conceited king Cand T understand the verse differently They take ईश्वर एव as 'one who is unskilled in waiting upon a king (ईश्वरे दुर्विदग्ध)' This sense may possibly be extracted from the

words, but to regard that sense as the principal one (as O and T do) is wrong. The subject matter of discussion is the conduct of kings and not the want of skill of courtiers; व्युत्पत्त्या यथा येन who humbles, puts into the shade Vyatyati &c. Here is a long list of famous ancient emperors. The story of नृप who was cursed for making delay in deciding a disputed claim is narrated in रामायण उत्तरकाण्ड chap 53. नल is well known. नल was king of निषध. What king is meant by निषध is not clear. It is probably निषध the great-grandson of राम. Vide रघु० 18. 1 and हरिवंश 15. 26. नहुष son of आयु and father of ययाति. He was cursed to be अन्तर. See विष्णुपुराण IV. 10. अम्बरीष is referred to in कौटिल्य's अर्थशास्त्र as a king that had conquered the six enemies (काम &c). दिलीप was an ancestor of Rama. नामाग—See विष्णुपुराण IV. 1 and मार्कण्डेय chap 113 ff. भरत—the son of दुष्यंत and शकुन्तला. भीरथ who brought down the Ganges is well known. ययाति, son of नहुष, transferred his old age to पूरु. अहङ्कार एव कालकृतविष तेन दिग्धा न न एव दुष्टा ना दृष्टा his eyes are not polluted and stained with the deadly poison of conceit. As he is called अमृतमय, कालकृत, which is the opposite of अमृत, is naturally suggested and अहङ्कार is compared to it. न गिर his speech is not choked by the disease of the throat due to the terrible poison (गर) of pride. १. ६ he does not speak proudly. गर्व गुग्गर तेन गरुमहगद तेन गरुदा गरुमह inflammation of the throat due to various causes. अदिस्येन ऊष्मा एव अपसार तेन विस्मृत स्मैर्यं येषु नाति स्थानवानि his postures are not such that he will forget his serenity by the epilepsy of puffed up pride. स्वयं pride ऊष्मा stiffness. In epilepsy there is loss of consciousness (विस्मृत) and the body becomes stiff (१. ६ the man falls down in a fit). उदाम (overbearing) एवं एव द्राह्मवर (burning fever) नस्य वेगेन (operation) विह्वला (distressed, overwhelmed). अनिमान एव महासन्निपात तेन निमित्तं अङ्गमङ्ग यस्मिन् गतानि movements. सन्निपात is a fatal fever in which there is a combined derangement of the three humours वात, पित्त and कफ. The योगरत्नावली (आनन्दभट्ट ed p 98) gives the general symptoms. In it there is अङ्गमङ्ग (the limbs become stiff and painful). मद एव अर्द्धं तेन वक्त्रोत्तं ओष्ठं नम्यान् निष्पन्नानि (emitted) निष्पन्नानि अश्रुताणि चेतुः. A haughty man may curl up his lips and utter harsh words. अर्द्ध is a वाक्प्रापि, which may affect the lips. 'उद्येय्यो हरणोऽर्थं खादन् बटिनानि च । दमनो ज्वरमनो नारादिव नाच्छवनात्मनाम् ॥ शिरो नागोऽपि तु वल्गुल्लेख्योऽपि विष्णुः । अर्द्धचनिलो वक्त्रमर्द्धं ननवेत्त ॥'. अम्य...

शकलेषु he looks upon good men of unblemished character as jewels and not on pieces of stone. He cares for नररत्न and not for ordinary jewels. In this and the following clauses वाण employs the figure of speech called परिसरवा, of which he is very fond. It occurs where an express specification of one thing, either made in answer to a question or not, tends to exclude either expressly or impliedly other similar things, e. g. किं भूषणं सुहृदमत्र यशो न रत्नं किं कार्यमार्थचरितं सुकृतं न दोषः । In the text, the figure occurs without a preceding question. 'किंचित्सुहृदमप्यत्र वा कथितं यत्प्रवक्ष्यते । तादृग्वच्यपोहाय परिसरवा तु सा स्मृता ॥' वाच्यप्रकाश X. Read श्वशरेषु गुणेषु मुक्ता भारेषु. He looks upon virtues pure like pearls as decorations and not on loads of ornaments white with pearls. दानं कीदेषु he believes in deeds of liberality as साधन and not in the worms of elephants that are दानवत् दानवन् endowed with gifts possessed of ichor 'मदो दानवन्' इत्यमर साधनम् a means of accomplishing one's object, army. Elephants were one of the four component parts of the ancient Indian army सवामसरे that is the foremost of all. He wanted such fame as would make him the most pre-eminent man जीवितं एव जलसूत्रम्—to him life was like rotten grass, glory was everything. I too (with ordinary men) is the foremost of all (things). If we read सर्वांशः then आशा means 'quarters, holes'. It is a good reading. गृहीतं करं (tribute) याच्य, गृहीतं करं (पाणि) वासान् (with सुविक्रास) गृहीतं योगं he exerts himself to subdue (in to accomplish) the quarters from which he levies tribute अभियोग, exertion, perseverance. He makes no प्रसाद योग (effort to adorn) the doll, i. e. his wives whose hand he took (in marriage) चर्मपुत्रिका dolls of leather गुणवति strung (with धनुषि), possessed of good qualities (with शनैः) दिण्डोः that live on the crumbs that he gives अस्य मात्मा His soul is for serving his friends, i. e. he is devoted heart and soul to his friends उपकरणम् what helps an instrument, means, i. e. something subservient or subsidiary. मूलो मूलम् his sovereignty is for helping his servants पठितं गद्यम्—his learning enables him to understand the worth of learned men and to help them. कृपणं wretched तु हृदयम् his heart is to him a means to remember the good deeds of others or to gratefully remember the benefits received from others. साह शरीरम्—the one use that he makes of his body is to plunge in bold undertakings अस्ति धिरी the earth enables him to show his skill in sword play, i. e. he conquers.

everyone in the world with his sword वि जवम् he requires the circle of kings (attending on him) for amusing himself (he does not require their help in battle) 'अथ राजकम् । रानन्यक च नृपनिष्ठत्रियाणा गणे क्रमात् ॥' इत्यमर प्र पशु his enemies only serve to show his valour (or glory) सवम् अतिशेते ०शावि सुखमेव रस तस्य प्रसूति यस्या from which flows happiness that excels other pleasures As his feet are compared to पद्म, the happiness of serving him is compared to रस पद्मस्य give shade His feet afford protection पाद च्छाया may also mean the brilliance of his sprout like (१ ० red) feet कृत कशिपु (food and clothing) यस्य 'कशिपु त्वन्नमाच्छादन द्वयम्' इत्यमर निश्चातश्चासौ मुखी च that has taken rest and feels refreshed

P 25 ll 11-24 अथ गते मकरोत् पर्यस्ते वासरे when the day was scattered about (was drawing to a close) सहृद् तपे when the afternoon sunbight, red like a young crow's mouth, was growing fainter and fainter (क्षाम इति emaciated), as though drunk by the cavities (सम्पुट) of the closing red lotuses सहृद् or सहृद् 1 A to unite or join क्षयिणि decreasing consumptive A consumptive also becomes emaciated Red lotuses close their cups in the evening The poet fancies that the sunlight grew faint because it was drunk the whole day by the red lotuses that were fully expanded. One may drink water with दलसम्पुट शिथिलि (lessened) निनवानिव येन (adv of पतन) The sun is represented as drawn by seven horses तथा नरे as rosy as a bunch (आपी) of china roses अस्ता पतन्ने when the sun stumbled (स्तुति) on to the top of the setting mountain, as though he was limping having tender feet pierced by the thorns of lotus plants The hairy growth on the stems of lotus plants is like thorns One whose feet are pierced by thorns limps and may stumble if he has to ascend to the tops of mountains ०षण्टो क्षुब्ध पादपतन यस्य पुर मुखे when the first part (मुख) of the night (श्यामा) came hurrying in the east (पुर), having her long tresses of slight darkness dangling about and being dark through grief at the absence of the moon अचक्ररेण पृथग्वाल्वा, प्रेङ्गल ०श्या यस्मिन् The idea is that it was a moonless night and the east began to look dark श्यामा also a handsome young woman' खनति for sing of १० p. of सङ् 1 P to limp A lily's face (मुख) also may lose its brightness through separation and she might have her hair

rolling on her back, because not tied up. A woman, whose husband had gone on a journey, was not to decorate her body &c. 'हास्य परगृहे यान समाजोत्सवदर्शनम् । कीना शरीर सत्कारं लब्धोपितम्बुता ॥' इति सन्ध्योपासनं येन अन्य राजा I have been misunderstood by the king निर्निमित्तं=निष्कारणं वद्वा distressing विषयम् full of difficulties तत्र=राजकुले न गति I cannot claim to have affection for the royal family first started by my ancestors, nor have I access to it from their time. In these and the following clauses he intimates that neither his ancestors nor himself had ever before visited the court and so he is diffident as to how he might requit himself when once there नो रोष nor do I possess that regard (of the king) which comes of remembering (former) benefits अनुरोध consideration बाल स्नेह affection that springs from serving (the king) from one's childhood गोत्रगौरवम् family position or importance पूव ज्ञम् the courtesy due to old acquaintance न प्रया लोभनम् nor can I offer the allurements of the exchange of thoughts विद्या हृत्स्वम् nor can I claim the admiration due to vast learning आदर—regard paid to fine appearance सेवा कृत्स्वम् skill in the changes of tones necessary in service । servant has to assume tones of humility even when exasperated. For वाङ्म, see above p 84 नि चक्ष्म् the cleverness requisite in the meeting of the learned वित्त-व्ययेन वशीकरणम् winning over (people about the court) by expenditure of money अवश्य गन्तव्यम्—In spite of all these drawbacks I must go पुरारति 'enemy of the oaths' &c शिव He was so called because he burnt down the three cities of gold, silver and iron built by Mayas for demons in the sky, air and earth 'अमुराणां पुराण्यासंलीणि वीर्यं ता दिवि । आयस राजतं चैव सौवर्णं परम महत् ॥' श्लोक एव chap 202 64 भुवनगुरु the object of worship to the world गतस्य क्षति will do everything that is proper (मात्रत) when I go there

५ P 25 l 23—P 26 l ॥ अधान्य रगात् The sentence is अध अन्यस्मिन्नहनि प्रीतिहृत्वात् निरगात् In this paragraph we have a very interesting and instructive account of how an orthodox Brahmana left his home on an important undertaking धृत्वा पीतं भवत् दुर्लभास येन गृहीता अधमाटा (rosary) येन प्रास्या बर्त्य having many times recited the Vedic hymns and portions of mantras suited to one starting on a journey प्रस्थाने मव or प्रस्थानं प्रयोजनमस्य इति प्रास्थानिकम्, according to 'प्रयोजनम्' पा 3 l 109 विरूपाक्ष शिव He is so called because he has three eyes शीरस्वपनं पुर सर यस्या

(*adj* of पूजा) preceded by a bath of milk. The image of शिव was washed with milk by Bana. क्षीरामिषेक is even now resorted to to propitiate Rudra. Compare 'अतिशुचिशैवसम्पाद्यमानविरूपाक्षक्षीरचलश सहस्रक्षण (रानकुल)' हर्ष० 5th उच्छ्वास सुर बहुला mostly consisting of or abounding in sweet flowers &c. विलेपन sandal ointment प्रथमहुता तरला तिला तेषां त्वच विधत्न तेन चटुला मुखरा शिखा एव शेखर यस्य—whose crest was formed by the rolling and crackling flames that split open the husks of the sesame that were offered first of all and hurled about (being heated by the fire) प्राज्य (plentiful) आज्य (ghee) तस्य आहुत्या प्रवर्धिता दक्षिणार्चि यस्य whose right flame was kindled &c. Flames of fire curving to the right were regarded as indicating good luck. Compare 'तस्यै सम्यग्भुतो बह्वर्ध्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजन हस्तेनेव जय ददौ ॥' रघु० IV 25, 'प्रदक्षिणार्चिर्हिरिगिराददे । बभूव सर्वे शुभशति तत्क्षण' रघु० III 14, 'उदधिप हुत्वा प्रदक्षिणावर्तेशिखाकलापमाशुशुक्षणि' हर्ष० 7th उ० 1st p. 111. आशुशुक्षणि—अभिम्. This is a Vedic word rarely used in classical literature. It is variously derived from शुच् or शुप् शुक्ल—धनम्. This is again a word very frequently used in the Vedas. यथाविद्यमान according to his means प्राशुली facing the east नैचिदी an excellent cow or a sacrificial cow 'उत्तमा गोषु नैचिदी' इत्यमर शुक्ल अङ्गराग (ointment) यस्य शुक्ल मास्य (garland) यस्य रोचनया चित्रा दूर्वाग्रपल्लवा तैः प्रवितानि० कुसुमानि तैः वृत्त कर्णपूर यस्य whose ear was adorned with गिरिकर्णिका flowers that were interwoven with the tips of दूर्वा grass that was smeared with रोचना रोचना—bright yellow pigment prepared from the urine or bile of a cow or found in its head. All the three रोचना, दूर्वा and गिरिकर्णिका (a kind of white flower) are auspicious. रोचना was used to ward off evil spirits and the evil eye. शिखाया आसक्त्य सिद्धाधका (white mustard) येन. The white mustard was believed to protect against evil spirits. सिद्ध अर्थे यस्याः माते यथा whose heart overflowed with affection as if she were his mother. येन वास यस्या रनीयस्या स्वस्या this is a personal matter mentioned only casually by the author. महाश्वेतया—it is difficult to say what goddess is alluded to. Both दुर्गा and सरस्वती are fair and may be called महाश्वेता. We believe it is दुर्गा that is meant. दुर्गा is also named गौरी and सवमङ्गला. Here the chief point is the auspicious rites performed when Bana started. The देवीभागवत says 'श्वेत शुद्ध शिवस्यान यस्माच्छैव समागता । महामावसमुत्पन्ना महाश्वेता तत्र स्मृता ॥' सं० ११५ 'महाश्वेता देवताविशेष रविम्वदेवतेत्यन्ये' महाश्वेता would also mean 'who (मालती) was very fair. अभि जरतीभिः congratulated or

ap, lauded by the old female servants वरिष्ठे चरणौ येषाम् अग्निः ।
 वृद्धे kissed on the heel by the elders in the family at whose feet
 he fell वर्धितं गमनोत्साहं यस्य मौहं हृदं having made, in accord-
 ance with the opinions of astrologers, offerings to the lunar
 mansions to satisfy their desires and he offered such things as
 were calculated to propitiate the नक्षत्र on which he started मुहूर्तं
 मेद मौहूर्तिम् (with affix ठक्), according to 'तदधीने तद्देद' पा १ २ ३०
 एतं नक्षत्रदोहदं येन हरितगोमयेन उपलिप्तं (plastered) अजिरं तस्मिन् स्थापितम्
 (a raised plot for sacrifice) तस्मिन् स्थापितम् (adj. of कलशः).
 अक्षितेनराणां (ध्वजानां) कुसुमानां मालयां परिक्षिप्तं (encircled) कण्ठं यस्य
 (adj. of कलशः) विष्टं पाण्डुरं white with five finger marks of
 flour The five fingers were dipped in some powder (or flour)
 mixed with milk and the jar was smeared with the finger-
 marks by way of मङ्गलं Compare 'विष्टपाण्डुरं—मण्ड्यमानोत्सृज्य
 मुमलशिलापुपररणम्' ह्यप ३४ below मुरं पदम् even now
 नाम्नश्चर्याः are placed in the mouth of jars as auspicious For
 पूर्ववत्तु as being auspicious, see notes above p 70 कुसुमानि
 फलानि च पाणिषु येषाम् अग्रं पद्मि that recited the *agniratha*
 hymn. It is ऋग्वेद ७ १०३ अग्रतिरथ is the name of the sage
 who composed the hymn निजद्विजैः by the Brāhmanas that
 were his dependents प्रथमं चरणं putting forward his right
 foot first The right foot, eye, hand in the case of males and
 the left foot, eye, hand in the case of females are auspicious

10 P 26 ll 10-18 प्रथमे भवनस्य वर्षं बहू very distressing
 owing to summer This and the clauses up to रोमाञ्चितमिव
 qualify स्नानम् (l 14) निम्नं यमं terrible on account of the
 leafless trees पथिवजनेन नमस्त्रियमाणा प्रवेशपादये उत्कीर्णां काल्यायनी-
 प्रतिपातनां तस्मिन् in which the images of Durgā carved under (or
 on) the trees at the entrance (of the forest) were paid homage
 by travellers 'प्रतिमा प्रतिपातना प्रतिष्ठाया' इत्यमरः शुष्कं सहस्रैः
 though dried up, it (forest) seemed as though full of sprouts
 with thousands of tremulous long tongues that hung from (the
 mouths of) thirsty beasts The red and tremulous tongues
 resemble red and restless पल्लवः पुलकिन् सङ्घतिः seemed to be
 spotted with the swarms of bees (सरषा) flying from the honey
 combs (मधुगोहः) that were licked by bears and monkeys
 अच्छा निर्मला भला शृङ्गाणि नखाणि यस्य For पुलक in the sense
 of 'spots,' see above notes pp 69-70 As रोमाञ्चित follows
 immediately afterwards, we cannot take पुलकित in the sense
 of रोमाञ्चित For गोलङ्गूल see p. 54 'सरषा मधुमक्षिका' इत्यमरः

रोमा शतैः bristling with horripilation with the hundreds of the stout shouts of asparagus (अमीर) that grew on the soil burnt (by forest fires). दग्धस्थलीषु रुढा अमीर तस्या मन्दलशतैः अमीर is a plant called शतावरी or नारायणी. When soil is burnt, it becomes more fertile, hence the word दग्ध. Seeds that are lying deep down in the debris spring up vigorously after the burning of forest trees by conflagration हृदयनिर्विशेषेण not different from (१८ as dear as) his own heart The com. takes आत्रा to refer to चन्द्रसेन सुहृद is to be connected with जगत्पतिनाम्ना We may possibly take आत्रा (cousin) also with जगत्पति. We are not told anywhere that चन्द्रसेन accompanied Bana सम्पादिता सपर्या (पूना) यस्य रथन्वावारम् (object of आमसाद) army मणितारस्य समीपे उप० (अव्ययीभाव) मणितार was a town अनिरवदीमन्वायतम् अन्व० (अव्ययीभाव) along the river अजिरवनी कृत सन्निवेशेन येन encamped

P 26119—P 2817 निर्वर्तित गमत् The principal sentence is निर्वर्तित वर मेघलकेन सह रात्रदारमगमत् निर्वर्तित वर. येन who carried out the usual incidents of bathing and taking his meals याममात्र अवशेष यस्य when only one watch (of three hours) remained पट्ट पित्तैः that were brought (near the royal gate) for tying on their heads the fillets of honour This and the following nouns in the instrumental qualify वारणे द्वे (p 26127) १ पट्टबन्ध was a mark of great honour Compare 'लब्धो मनोरथदुर्लभो महादेवीपट्टबन्धसत्वारणामो ललाटेन' हय० 5th उ० णिष्ठि हनैश्च (some) brought for mounting drums (डिग्निम्) on their backs विधे प्रपिते some acquired by way of tribute, some received as presents and some sent by the rangers of the elephant depots स० सत्स 'विक्षप वर,' we may translate 'वि० विज्ञितैः' as collected for being despatched to various places' कौश लिङ्ग or द्वा a present (from कुशल्) नागवीथी rows of elephants or place where elephants were caught and trained. प्रथम दौक्षितैः that were brought near for being seen with curiosity (or admiration) for the first time, that were sent at the time of despatching an envoy, and that were presented (दौक्षित) by the chiefs of small villages (in forests) पट्टी a small village or settlement परिवृद्ध Head 'प्रनु परिवृद्धोऽधिप' इत्यमर स्वेच्छा वारितैः that were called for the pleasure (कौतुक) of a mimic fight at will दीय मानैश्च that were given (१८ put together for a sham fight) that were separated (when they had fought for some time) and were led off यामस्थापितैः that were placed

at the watch (at the place where the hours of the watch were marked) सव कृतै that were collected together, as though they were mountains for constructing a dam across the ocean in order to conquer all continents : The elephants were dark and big like mountains. The king wanted to conquer the continents beyond the sea. He would cast the balls of elephants into the sea and would thereby cross over to the other side. In the Puranas the द्वीप are seven (वम्बु, पुष्प, शात्मल, कुश, नील, शक and पुष्कर) See विष्णुपु II 1 11 ff. Sometimes they are spoken of as eighteen. 'अष्टादशद्वीपनिखातयू' रतु० ॥ 38, 'भ्रूतादि द्वाष्टादशद्वीपे दिलीपे' and 'अष्टादशद्वीपाष्टमङ्गलकमालिनी मेदिनी' हय० 6th उ० ध्वज कल्पितै that were made like so many festive days of पुष्याभिषेक, charming with banner cloths, sharp drums, conches, chowries and unguents. पुष्याभिषेक is the day when the king takes a ceremonial bath, the moon being in the Pushya asterism. On these days the king is accompanied by ध्वज &c., which are the insignia of royalty. The elephants also had these on their body. श्यामायमानम्—thus qualifies राजद्वारम् (p 28 l 7). The dark elephants made the gate look dark. There is another sense suggested. 'The day looked like night on account of the dark elephants' अनवरतचलितै सुस्पृष्टै प्रहत मृद (पृथिव्या) मङ्गलै—that struck the earth with their hoofs that pranced ceaselessly स्पृष्टै प्रहत मृदङ्गै the sound of the hoofs resembled the beating of a tabor to the accompaniment of dancing. Hence the poet says 'न लक्ष्मीम्'—that made Royal Glory to dance (while they themselves beat the drum) उप जातिम् with the laugh like foam spreading over the the corners of their lips, they seemed as though mocking the tribe of deer that (compared with the horses) had slow legs. The idea is that the horses were swifter than deer. Both वेन and हास are white. सुक्लिन् a corner of the lip आका श्वमन् that challenged with their joyous neighing the horse of Indra to a combat (सङ्कट) उच्चै श्वम् is the horse of Indra one of the 14 jewels churned from the ocean उपत तत् that as though flew up into the sky in anger against the horses of the sun, their ornamental chowries serving them as wings पशायमाना मण्डनचामरमाला येषाम् पशु इव आचरन्ति पश्यन्ते तुरङ्गे मानम् (राजद्वारम्) that was as though in waves with horses प्र वृत्तै returning after being sent. From प्रेषितैश्च to उपविष्टै (p 2-15) we have words qualifying कमेत्स्वकुले बहु मण्डनै their mouths were

ornamented with rows of cowries (वराणिका) as though they (cowries) were rows of numerical figures in counting the distance of many *yojanas* they had travelled तार च्छदै that looked as though they were patches (छेद) of evening light marked with stars. The white cowries on the mouths of the camels looked like stars and their tawny skins like the yellow glow of sunlight in the evening अरुण ऐवै that having their ears ornamented with red chowries looked as though they were fields of red rice covered with red lotuses. The अरुण चामरिका looked like red chowrie and the tawny skin like a field of red rice क्षेत्रं वैदेवशालेयमीदृशास्युन्नवोचितम् इत्यमर 'मीदृशास्यो दैव' पा ३ २ = (शालीना भवन क्षेत्रम् । उद्) अनव द्यौः having strings of charming golden bells tinkling incessantly, they seemed to be groves of old *karanya* trees with hundreds of dry pods of seed rattling on them. पुष्पुष्क = small bell (पुष्पुष्कगुग्गुर) For वरचवीच see text p 221 20 अव जडालै that were full of beautiful (चित्र) tufts of woollen threads of five colours dangling near their ears. The next clause is अन्वद आतपनखण्डे अतवमानम् (1 13) चार तनुभि (umbrellas) that were white like milk freshly flowing as though they were autumnal clouds. Autumnal clouds are white when a mass of water (वयं वल) drops from them वल्य मण्डले the circular shadow of which was annihilated by the light (आलोक) due to a mass of pearls (which encircled the umbrellas), as though they were trees of paradise. A वल्यपादप yields whatever one desires and so it may yield pearls नारा . पक्षै had jewels (emeralds) sticking to them, as though they (आतपन) were the lotuses in the navel of Vishnu. पुष्परीयस and the umbrellas are white. The lotus in Vishnu's navel may touch the wings of गरुड who is the वाहन of विष्णु आशिष्ठा गरुडपक्षा येयु गरुपक्ष is a kind of gem, otherwise called गारुत्मन 'गारुत्मन मखनम्' इत्यमर क्षीरो दण्डै that had brilliant and large rods of 'coral' as though they were regions (उद्देश) of the milky ocean. The umbrellas were white like milk. Coral is found in the sea. येय खण्डै that had large (रक्षीत) rubies sparkling on them as though they were the boardlike (रक्षीत broad) hoods of येय. It was supposed that serpents had red gems in their hoods येय has a 1000 hoods and is as white as the umbrellas अत सेविनै that were resorted to by swanlike kings, as though they were the islands of the heavenly Ganges

Swans (राजहंस) resort to the celestial Ganges अग्नि तपम् overpowering the season of summer, laughing at the splendour (or heat) of the sun, and drinking up the light of the sun. The umbrellas did not allow the heat to be felt चन्द्र वनयद्भि in the shade of the umbrellas people felt as cool as in moon light. There is an apparent विरोध i.e. how can जीवलोक be turned into चन्द्रलोक? कुमुद कुर्वद्भि the (white) umbrellas made the season full of white lotuses. The umbrellas look like कुमुद. There is विरोध in saying that umbrellas turned the season (it was ग्रीष्म then) into कुमुदमयकाल (i.e. the season of शरद्). There is another विरोध काल means 'dark' What is कुमुदमय (and so white) cannot be dark. There is विरोध between श्वोला and वासर, वेन and शिव (there can be no foam in the sky) अकाल स्रजद्भि—the white umbrellas in the day looked like moonlight. कौमुदी means 'the full moon day in आश्विन' It was ग्रीष्म then and so the poet uses the word अकाल उप शिवम् laughing at the glory of Indra सतततो इव शतक्रन्तौ छण्डम् Mass श्वेतायमानै resembling conch shell. The reading श्वेतदीपायमानम् is better than श्वेतायमानम्. The royal gate seemed on account of the numerous white umbrellas to be like श्वेतदीप (where everything is white). For a description of it see शान्तिपर्व chapter 336 'क्षीरोदधेर्गोचरतो हि दीप श्वेत स नान्ना प्रथितो विशाल ॥ 8 श्वेता पुमानो गतसर्वदाया ॥ 10'. The next clause is क्षण दौलायमानम् (117) क्षण मुवनम् that (chowries) as though seemed to steal away the world, the eight regions of which were seen for a moment and then lost to view. क्षणदृष्टनष्टानि (क्षणदृष्टानि यश्चात्रष्टानि) अष्टदिष्टुलानि यस्य. The idea is—thousands of chowries were waved to and fro. So the people could see the regions beyond where they were standing between one waving of the chowries and another. That interval being very short, the author says that the worlds disappeared from view after being seen for a moment आश्वे कारयद्भि—the idea is—when the chowries were uplifted (उत्क्षेप्य) they shaded the sun from view and so caused darkness (i.e. the day went away) when the were lowered down (अक्षेप्य), the sun again came into view (i.e. the day came). The poet fancies that the day was as if placed on a swing by the chowries and was made to come near and then go away as a person sitting on a swing does. Mark the two accusatives दिन and मत्तानि दिन गतामनानि करोति (primitive sense of कृ), दिनेन दिन वा गतानि कारयन्ति चामराणि (causal) 'हन्ते

रयतरस्याम्' पा 1 4 53 (the subject of हृ and कृ in the primitive sense is put in the instrumental or accusative in the causal) उत्सारयद्भि has been omitted by oversight after वारयद्भि उत्सा स्थितिम् that as though drove away the rule of Kali rendered dark (काली) by the stain of the contact of bad kings - *Kaliyuga* had set in long before हर्ष began to rule. Bad kings ruled in Kali. Everything that is evil and sinful is represented as dark. Kali's rule must be dark with the misdeeds of bad kings. The white चामर as though removed this darkness कालेय is derived from कृति with the affix डक् विकृते विशदे (bright) वाशवनै पाण्डुरा दिश यस्मिन् (adj of समयम्) विवच पादयद्भि — The white काश flowers are seen in शरद्. The white chowries resemble काश and so are fancied as bringing about autumn. रित भावयद्भि — chowries are white like lotus fibres and are waved in the air. So the poet fancies that chowries made the sky रितमय शशिबरवद् शुचीना (pure, bright) हस शङ्खे that (राजद्वार) seemed like a flock of Hamsas with the conchshells in the ears of elephants. Both हस and शङ्ख are white. Rings of conchshell were suspended from the ears of elephants for ornamentation or as auspicious. This explanation of वरिकर्णशङ्ख will do in 'अ त खुरगा मत्तमदनकरिविषमहायमानेन प्रतिमेन्दुना' (text p 17 ll 16 17). See below अनवरतमवतसशङ्खे &c (text p 20 l 30) वक्ष्य कामि — the कदलिका (banners, plantain trees) were so many that there seemed to be a forest of कल्पवृक्षाः नागिक्य पत्रे — the umbrellas of peacocks feathers looked like a forest of ruby trees (on account of the reddish tinge of the eyes) मदा ह्रीमै — the white and flowing silken dresses looked like the stream of the Ganges and the white linen dresses like the milky ocean. वद यूते — emeralds are green like plantain trees नय तपे that seemed to create as though a second day by the (rosy) morning hues of rubies. It was afternoon when नय saw the राजद्वार. The red light shed by the rubies there was like बालातप and hence there seemed to be morning in the afternoon. नयमान अन्यदिवस यस्मिन् उत्पद्यमान अपर अम्बर (आकाश) यस्मिन् उत्पद्य पटले — Sapphires are blue like the sky आरभ्यमाणा अपूर्वा निशा यस्मिन्. The dark महानीर stones produced the appearance of night in the day, hence the author uses the word अपूर्व सन्दमान अनेव कालि दीप्तहस यस्मिन्. The Jumna is dark like गरुडयणि. See गरुडयणि above (text p 27, l 7) अद्भ्य रदिपणि with the rays of topaz it seemed to be full of charcoal

The blue topaz would look like charcoal. If it was reddish, then it would look like a live piece of coal or like Mars (अङ्गारक). The next sentence is वैशिः सन्नुमहासामन्ते समन्तादासेयमानम् (L 34) वैशिः विराड् some did not get admission, hung down their heads (on that account) and seemed, under the guise (निभः) of the image of faces reflected in the nails of their feet, to enter their own bodies through shame. 'निभस्तु कथितो ध्याजे पुलिङ्ग सद्गुणे त्रिषु' वेदिनी As they hung down their faces, the latter were reflected in the bright toe-nails. The poet fancies that through shame they entered their own bodies in the shape of reflections वैशिः वैशिः under the guise (ध्याज) of the pencil of the rays of the nails of their hands that were scattered about some (kings) seemed to hand over chowries for service to the earth which they scratched with their fingers. To scratch the earth = inauspicious. The vanquished kings, being deeply engrossed in sad thoughts and having nothing to do, drew lines on the ground with their nails. The rays of the bright nails resemble chowries. The poet fancies that chowries were handed over to the earth (poetically represented as the queen of a king) that the latter might thereafter serve King Harsha with the chowrie 'रेपानिर्माणमुर्व्याः षट्पदतुल्यवत् पादयोश्चाप्यपूजा दन्तानामप्यशीव वसनमन्तिता हस्तता मूर्धनानाम् । सध्यानुमे च निद्रा विवसन शयन मासदास्यानिरेव स्वाहे वाच च पुता निधनमुपनयेत्तेनदस्यापि हस्तीम् ॥'. उरु स्थले दोलायमान इदानीतरुप्रभापट्ट येषाम् तरुः is the central gem in a necklace 'तरुलो हारमध्यग' हलमर वैशिः पट्टे—the rays of the blue sapphire resemble a sword blade. The poet fancies that the kings had suspended from their necks swords (instead of carrying them in their hands) in order to propitiate their lord (हर्ष) तरुः (= चक्र) suggests that the swords flashed like sapphires वैशिः इममुमिरिव—the bees hovering round their faces are fancied to be the beard allowed to grow through grief at the loss of their kingdoms. One who is in mourning for the death of a relative does not shave himself जेसरु (chaplet) उद्गीयमान मधुपमण्डल येषाम् मयेन पलायमान मीलि (crown of the head) येषाम् The bees on the white chaplet are fancied to be their heads (with the dark hair growing on them) running away for fear of having to submit to the humiliation of bowing at Harsha's feet अविचमान (हर्षात्) अन्यत् शरण येषाम् that have no protector other than हर्ष. Another sense is (अविचमानं अन्यत् शरण रक्षण येषाम्) 'who are not protected by any one else, with

this latter sense we have to construe *संमानितैरिव*—they were as though honoured because they did not require another to protect them 'क्षरण रक्षणे गेहे वधरक्षकयोरपि' हेमचन्द्र अन्तरान्तरा from time to time निष्पन्नताम् coming out आन्तर पृच्छद्भि that ceaselessly (*अग्रान्त*) asked again and again the servants that accompanied inner doorkeepers after whose track ran thousands of suppliants अथ भविष्यति will it be to-day? मुक्त आस्थान यस्मिन् मुक्ता कक्ष्याम् will the emperor grant an interview after sitting in the audience-hall? Will he come out into the outer court? मुक्त आस्थान यथा स्वात्था or मुक्त आस्थान यस्मिन् We may take 'अथ स्थान' as one sentence and translate 'will there be an audience hall (i.e. will he hold his court) after taking his dinner?' If we read मुक्त्वाभ्याने, the meaning is 'will he, after taking his dinner, grant an interview in the audience-hall? The king was to enter the hall of justice after taking his dinner 'मुक्त्वाभ्याने विहरेष्वेव स्त्रीभिरन्तपुरे सह। विदुषा तु यथाकालं पुनः कार्याणि चिन्तयेत्॥' मनु० VIII 221 आसेष्यमानम्—qualifies राजद्वारम् Connect मदीयस्य with अध्यास्यमानम् (occupied) प्रति कालम् that waited for the time when the emperor would be seen. एका तिष्ठे sitting in a spot by themselves जैनै आहते—we must understand the Bauddhas by जैनै as आहते follows जिन and अहंत् are epithets that are applied to the founders of both Jainism and Buddhism by their followers But in the usage of Brahmanical writers आहंत् stands for the system of महावीर (as in आहंत्दर्शन in the सर्वदर्शनसंग्रह) So जैनै is equal to बौद्धै Compare 'न जिनस्त्वेषां वादस्त्यापानि दर्शनानि' below (text p 35 ll. 25 26) पाण्डुपते—The पाण्डुपते are a sect of माहेश्वर For a brief statement and refutation of the पाण्डुपते system see शारीरकभाष्य on वेदान्तसूत्र II 2 37 ff According to them शिव is called पाण्डुपति (the lord of पाण्डु पते—the जीवस) and is only the निमित्तकारण of the world पाराशरिणि—for the meaning see above p 90 वसिष्ठि—वसिष्ठि means 'महाचारिन्' (from वर्ण + इन्) 'वसिष्ठो महाचारिन्'—according to 'ब्रह्मसूत्रसारेणि' पा 5 2 134 For a longer list of the followers of various sects see हर्ष० 8th उ० 5th para. सर्वदेशेषु नमः देवान् सर्वं दूतमण्डले we know that ambassadors used to be sent to Indian courts by kings of Persia, Greece Rome &c In the frescoes in the caves of Ajanta there is a representation of a Persian embassy सर्वं पत्नीनाम्—there were so many people of various tribes and nations that it seemed as though it was the place where the primordial ages created beings of various kinds. For द्रवापति, see above p. 18 It was these ten

प्रजापतिः that created everything. *Vide* मनु I 36-41 लोक . रचितं made by gathering together the essence of the three worlds. अकथनीयं समृद्धिसम्भार यस्य The महामारत is the biggest work in the Sanskrit language and yet a work of that vast extent would have fallen far short of adequately describing the glory of Harsha's gate कृत वेशम् the position of which was effected by a thousand कृतयुगः Various meanings are possible. The royal gate was so gorgeous that it would seem to an observer to have been the work of long ages Or the royal gate conveyed an atmosphere of so much purity and righteousness that as though a thousand कृतयुगः had combined to form it For कृतयुगः as an era of unmixed virtue, *vide* p 45 स्वर्गाणां अर्बुदैः अर्बुदः is equal to 10 कोटिः 'लक्षं च नियुतं चैव कोटिरर्बुदमेव च । हृदं खर्वो निखर्वश्च शङ्खपद्मौ च सागरः । अन्यं मय्य परार्थं च दशवृद्ध्या यथाक्रमम् ॥' विहितं रामणीयकं यस्य राजः ग्रहः that was surrounded or resorted to (lit accepted) by crores of royal glories

५ P 28 ll 8-13 अभवः प्राविशत् जातं विसृज्य यस्मिन् इदं प्रमाणं यस्य (*adj* of जात) of this (vast) extent प्रजासृजो of those (प्रजापतिः) that created beings महा ह्यस्य how is it that the great elements were not exhausted (in creating these numerous beings) ? महाभूतः are the five gross elements १- पृथिवी, अपः, तेजः, वायुः and आकाशः, from which the bodies of all beings are created परिच्छेदः limit The idea is that in creating so many beings, the furthest limit of the number of atoms must have been reached and exhausted विच्छेदः is a better reading, but is probably an emendation परमाणूनां परिच्छेदः is more in accordance with the style of Banar who cares for अनुप्रास more than for anything else अयमर्थः cessation, end आकृतिः the exhaustion of all forms पुण्यभागी (refers to बाण)—because he was soon to be ushered into the presence of the glorious हर्षतमम्=बाणम् अप्रतिहत without being obstructed

६ P 28 ll 14-30 अथ स स्वन्तरम् The first sentence of अथ स मुहूर्तादिव पुरुषेणानुगम्यमानं निर्गल्य अवोचत् स =मैत्रलकः The instrumentals from प्राञ्जुना qualify पुरुषेण कर्षिकारवत् गीरेण वीभ्रकेन (विमलेन) कञ्जकेन छत्रं वपुः यस्य समुल्लङ्घनं whose waist (अवलम्बः) was small being bound by a belt (शस्त्रं) that was studded (वन्धुरं) with ornaments of flashing rubies पदकं metal plate studded with stones पदकवन्धनेन वन्धुरं शस्त्रं तस्य वधेन कृत्वा अवलम्बं यस्य In the lexicons the meaning assigned to शस्त्रं = finger guard

‘अङ्गुलित्र शस्तक च तथा चाङ्गुष्ठरक्षकम्’ But that meaning will not do here. If we read वस्तवश्च, the meaning is by a strap of goat skin’
 ० शिलावत् विशाल वक्त्र यस्य हरस्य (शिवस्य) वृष तस्य ककुद (hump) तस्य कूटो (राशि) तद्वत् विकट (formidable) असतट He was fair and formidable like हरवृष उरसा विभ्रता wearing on his chest a necklace as though it (हार) were a rope to restrain the tribe of deer in the form of restless organs of sense हृषीक = इन्द्रियम् इति समाप्तेन—the jewelled rings in his ear are fancied to be the sun and the moon brought there to inquire of them whether there existed any one in their families equal to इष्य वह किरणै for whom room was as though made by the rays of the sun out of regard for his (पुरुषस्य) position, the rays being eclipsed (हृषीक pulled away) by the flowing (वहत्) stream (वेणिका) of the beauty of his face विसर = समूह When there is a crowd and a way has to be made for a great man people have to be dragged out (आश्रित्यमाण) The bright lustre of his face surpassed the sun’s rays प्रसादन लब्ध्वा obtained through the favour of his master (with ० मालिकया), serene (with दृष्ट्या) लब्ध प्रसाद (serenity) यथा सा लब्धप्रसादा or प्रसादलब्धा, according to ‘बाहिताभ्यादिषु वा ॥ 2 37 (आदितामि । अद्यादित) आदितामि = an आकृतिगण (illustrations list only and not exhaustive) मुण्डमालिका a chaplet नैष्ठ इति bearing on his bent head a white turban as if it (turban) were courtesy itself, though he occupied a position that was the centre (अधिष्ठान) of sternness As the chief of all doorkeepers his position required him to be stern in keeping discipline, yet he was courteous and had bent his head when approaching Bana C and T translate ‘lifting his white turban as a token of respect This is quite wrong. No one in India would lift his turban as a token of respect The learned authors are misled by western notions वामेन goes with ० लयेन and ० सर with वृषाणम्, which latter is the object of कलयता रत्नमुक्तापलानां दुरजन (inlaying) दत्तुर (uneven jagged) स्पर्श (handle) यस्य कलयता (goes with पुरुषेण) holding ‘सत् सत्तादिगुणै स्वाम्’ इत्यमर इतरे धारयता holding in the other (i.e. right) hand a polished (उज्ज्वला) golden staff, as though it (staff) were a streak of lightning without its unsteadiness अपीता तरलता यस्या For शतकीर्ण see above p 51 तान्तिती १५ from तन्नि अप रलता (with वेद्यवष्टिम्) also means ‘that prevents wanton actions (of the crowd at the door) अपीता तरलता यथा अनन्तर ० मुख्य चतुर्थ = प्रिय See above p 75 द्वारे निगुह

दौवारिक . सम वेशी let your honour (Bān) who is intent on welfare treat him with befitting behaviour प्रतिपत्ति respectful behaviour, course of conduct कल्याणे अभिनिवेश अस्व ० शिन् The word means the same thing as कल्याणिन् Compare 'आलोकयत् तावत्कल्याणाभिनिवेशी रक्ष्मीमेव प्रथमाय' का० p 104 of P, 'पतत्रायेण कल्याणाभिनिवेशिन भुतिविषयमापतितमेव' वा० p 136 (P) आगच्छत—the plural shows the respect he paid to बाण एव ग्राह्य worthy to be thus favoured

५ P 281 31—P 291 25 अथ इति The first sentence is अथ तुरङ्गे आरचिता मन्दुरा विलोकयन् (1 14) अव्यक्त इमधिष्ठागारमप इयत् (1 19) वनायुजै born in the country of वनायु The words in the instrumental from वनायुजै qualify तुरङ्गे below (1 14) From वनायुजै to पारसीकै we have the breeds of horses from various countries हलायुष and विश्व ग्रा० वनायुज and पारसीक as synonyms But that will not do here as पारसीक follows आरट्ट—'पञ्च नद्यो बहस्येता यत्र नि सस्य पवतात् । आरट्ट नाम बाहीका न लेप्थार्यो द्वयह वसेत् ॥' The country of कम्बोज was beyond the Hindookush mountains (probably eastern Persia) and was known in very ancient times It produced one of the best breeds of horses See रघु० IV 69-70 वास्क refers to the country 'शबतिर्गतिर्मा कम्बोजेध्वेव भाष्यते विकारमस्यायेषु भाषते श्व इति' निरुक्त See पाणिनि IV 1 75 पारसीक is Persia From द्यौने, we have horses of various colours ति पै dappled like partridges In this para the author shows his familiarity with शालिहोत्र, the science of horses पञ्चभद्र horse having on the head and four hoofs five auspicious marks According to सं०, it is a horse whose face together with the head and four hoofs is white 'सिताश्व यस्य वाजिन शफा समस्तकमुप स पञ्चभद्र नामको नृपस्य राज्यसौख्यद ।' 'पञ्चभद्रस्तु हृत्पृष्ठमुखपार्श्वेषु पुष्पित' हेमचन्द्र On महिकाक्षै, सं० says "शुद्धपर्यन्ते असिततारके नयने येषां ते महिकाक्षा । उक्तं च 'पृथुलिम्बा समा चैव महिकाकुसुमप्रभा । राजी यस्य तु पर्यन्ते परिक्षिप्ये तु लीचने । स हयो महिकाक्षस्तु दृष्टिपर्यन्ततारक ॥' इति" They are horses on the corners of whose eyes there are spots of white hair कृत्तिकाविजरे—सं० 'तारकाकन्दम्बकल्पानेकनिन्दुक स्मापितत्वच'—horses the coat of which is marked with numerous starlike spots कृत्तिका is a cluster of six stars आयत (long) निर्मासं मुख येषाम्, अनुकट (हस्त) कर्णकोश येषाम् सुवृत्त (well rounded) रक्ष्ण (soft or delicate) सुपटित (well proportioned) घण्टिकाबन्ध येषाम् घण्टिकाबन्ध—that part of the neck where bells are tied The com says "शिरसो ग्रीवायाश्च यन्मध्यं स घण्टिकाबन्ध यो निगल इत्युच्यते । तस्य सुवृत्तादि सश्वते । यदाह 'ग्रीवाशिरान्तर-

separated from him by another species. The king's soul was in a human body, while in दर्पशात it was in an elephantine body दर्पशात—literally means 'one who destroys the pride' (of other elephants) दर्पं शातयति इति O and T strangely enough explain it as 'keen (or perhaps attenuated and lacking) in pride' श्रूयते—I have only heard, but never seen यद्ये. न्द्रमेव If it be so (i. e. if दर्पशात is housed here) and if there be no objection (in seeing it), then I shall first of all see the great elephant अतिपरफाम् overcome

5 P 29] 26—P 31] 22 गत्वा च पश्यत् The principal sentence is गत्वा च दूरादेव दर्पशातमपश्यत् गम्भीर गजितै—by the deep sounds issuing from his throat बल low, sweet गम्भीर हलम्—the idea is —The big elephant trumpeted in deep grunts (as is usual with these animals) that sound resembled the rumbling of a cloud So the चातक and the peacock welcomed the sound (thinking that a cloud was near) with vociferous notes A चातक was supposed not to be able to drink the water flowing on the earth, it had to rest content with a few drops from the cloud falling direct into its mouth Hence the word विवति with चातकबद्धम्बकै and भुवि with peacocks (नीलवृष्ठ) Compare 'गतका इव वृष्णावतो न शक्यन्ते ग्रही तुमकुलीना' हर्ष. 4th उ० See for peacocks dancing when it thunders p 63 नियमाण कल कोलाहल यस्य Thus and the following words in the accusative singular qualify दर्पशात below विरुचानि कदम्बानि स्रवति (resembling) इति संवादी मद सुरा इव तस्या सौरभेण भरित भुवन येन वाय वालम् that seemed as though he were the premature season of clouds wearing an embodied form Both the elephant and clouds are dark In the season of clouds (rains) one sees चातक peacocks dancing and the बद्धम्ब tree putting forth buds Therefore the elephant (whose odor resembled the odour of Kadamba buds) is fancied to be the season of clouds incarnate It was then the middle of श्रौत्य and not वयं So the word अकाल is put in अविरल स्थान्तम् leaving (about to leave) the fourth stage of life that had reached its perfection by his skin being marked with spots brown like thick drops of honey as though it were a lake अभ्यवगाहाम् full developed (with दशाम्), deep (with सरसीम्) अविरलमधुविन्दुवत् पिहलानि पद्मनालकानि सजातानि अस्मा इति मजालिनाम् (with दशाम्)

1 Vide notes on सारविन p 42 पद्मनालकम्—marks of reddish spots on the elephants skin 'पद्मक विन्दुनालकम्' इत्यमर (पद्मप्रतिकृति

रक्तत्वात्पद्मकम् तारुण्ये हि हस्तिनां देहे रक्तविन्दव स्तु । क्षीर०) 'चतुर्थ्यामवगाढायां
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 the conch shell ornaments on his ears that were blended
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 A saw his teeth and cleaves pillars (स्तम्भ) स्थूलौ निशितौ दन्तौ
 यसिन् (with trunk) He moved his trunk armed with sharp
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p. 102 for ब्रह्मस्तम्भ. अमा मानम् he seemed to desire to go out, as though the world could not contain him. His incessant movements and large body give rise to this conceit. The next clause is सवत नन्दन्, the chief portion of which is सर्वत लेशिके आधोरनै-च आधीय नन्दन्—to whom delight was caused by riders (लेशिक) and keepers (आधोरण) who treated him with remedies (उपचार) appropriate to summer. आधीयमान समयसमुपचितोपचारे आनन्दयस्मिन् 'आधोरणा हस्तिपक्वा' इत्यमर सरस वनेरिव by riders who tossed (over the elephants) creepers full of juice and sprouts and who seemed as though they were forests gathered together through long familiarity. In forests also there are dancing creepers full of juice &c. The elephant roamed in forests which as though came there in crowds (उपचित) to alleviate his torment. If we read वने, the words चिर चित्ते cannot be well-explained clouds also cause creepers to dance when they pour water over them. विस्मिन् चोरणे creepers that throw water mixed with juicy moss and bundles (विस्म) of lotus stalks (on them) looked like lakes. In lakes also there are waters, moss and lotus stalks. The chief words in the next clause are अपि च अतिस्ववीयसा दण्डेन अगल्यन्तमिव सक्क वकुमो पक्कालम्—and who seemed to chain the circle of the quarters by his very stout bolt-like trunk. स्ववीयम् comparative of स्थूल प्रति क्षिप्तेन (adj. of दण्डेन) that was tossed aloft as though he smelt (lit took the wind) the echo of some rural elephants प्रतिगच्छानपवासा आशानो दुरक्षित सेत अनेक दरेण which was wavy with small lines of wrinkles (वति) round it as though with marks (lines) to reckon his victories in many battles. Ignorant persons reckon by drawing lines on the earth or wall &c. The wrinkles on the trunk are fancied to be such lines. Compare 'बहुदोहन गमनगन्तव्योपायासवनीमिरेव' &c (text p 2nd L 1) दुग्धीना ममुदा दीया वाननापि च ते सह (बहुमीहि)—adj. of चक्रवाक् for the चक्रवर्त्त, see above p 76, for the seven seas | 32 and the seven continents p 3 74 and अयं qualify दन्तवाणम् परा पक्वतिर—Wh 11 11 'ant is watered at jute forth पक्व. The leaves of the पक्व 11 11 in the trunk seemed to be the पक्व of his trunk the trunk being watered by the juice oozing from the पक्व stem वाननो मरिच उद्गीर्ण पक्वदिदम् सुग पक्व दा It is not correct to translate it मरिच as 'a flowering twig of pears'. In that case दुग्धीना cannot be properly dissolved and the पक्व is not properly worked out अन्तः पक्व—From the other trunk

hung down lotus fibres, which resembled रोमाञ्च due to his great
 zest for fighting 'विसर्पेन्त्या कान्ता'—these words are to be con-
 nected with वमन्त, अर्पयन्त, ०हसन्त and कल्पयन्तम् सर वमन्तम्—His
 tusks were very white कुमुद also are white When the bril-
 liance of the tusks spread all round, the poet fancies that he
 vomitted the कुमुद bed that he had eaten when he sported in
 the lakes On the use of वात in poetry, vide p 50 निज
 पयन्तम्—the brilliance of tusks spreading in the world is fancied
 to be his fame (which is white) spreading in all directions
 कु. हसन्तम्—he seemed to laugh at lions that were naughty
 (दुर्लभित) because they had broken down some wretched worms
 of elephants हास is white कल्प कल्पयन्तम् he seemed to
 make for himself a silken veil manufactured from the heaven-
 ly tree The brilliance of his tusks spreading round his face
 looked like a fine white silken veil हस्त लक्ष्यमाणेत which
 (palate) was seen when he gracefully lifted up his trunk
 रक्ता वर्पन्तम् when he showed his red palate, he seemed to vomit
 the red lotuses he had devoured His तालु was red like रक्ताशुक
 and fresh क्लृप्तम् A red तालु showed an excellent elephant
 and so did a brown (विह्वल) eye Compare बृहत्संहिता 'ताम्रोष्ठ-
 तालुवदना' 67 6 चूत विसृजन्तम्—the plain idea is that the
 ichor flowing from his cheeks (करद) was as fragrant
 as चूत, पारिजातक &c 'काकेभगण्डी करदौ' इत्यमर अहर्निश .
 पत्नीनाम् that seemed to bestow on the elephants all the forests
 by दानपट्टक, on which he gracefully placed his trunk, that
 were rubbed with a half-cut sugarcane reed, and that resounded
 with a swarm of bees. विभ्रमेण (लीलया) कृता हस्तस्य शुण्डाया स्थितिः
 येषु अर्धवृद्धित पुण्ड्रेभ्युकाण्डेन कण्डूयन्त तस्मिन् लिखिते पुण्ड्रे is a kind
 of very sweet red sugarcane करिपत्नीनाम्—the genitive is
 used in the sense of the dative दानपट्टके is used in two senses,
 (1) streams of ichor, (2) royal grants declaring a gift All the
 clauses have an application to royal grants. विभ्रम स्थितिभि on
 which (royal copperplates or other edicts) the hand (royal
 signature) = gracefully (or hastily) made Mark the use
 of the word हस्त in inscriptions as in 'स्वहस्तो मम &c Intro. p
 \\\X\\X footnote लिखिते suggests that royal orders are written
 with a pen (लेखनी) of reed (resembling श्युवाण्ड) वाचालिते—
 royal grants are loudly read by the donees (who resemble
 bees that seek the दान) Take away the comma after क्रियमाणम्
 शिशिरी० qualifies शिर. अविरल दधानम्—the idea is—As the

heat was intense, his high head was cooled with a garland made of pieces of ice. His head on which the white pieces of ice were placed seemed to be covered with a पट्टबन्ध (fillet) studded with bright jewels. The jewels resemble stars, as do the pieces of ice. A पट्टबन्ध indicated authority. *Vide notes p 116* 'बन्धुर हृत्तानतम्' इत्यमर. 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकै' इत्यमर. As there were no pearls, but only icy pieces, the author says विभ्रमन० &c आदौ स्वर्गतानि (covered, concealed) पश्चात् अपावृतानि (opened, laid bare) दिव्युद्धानि याम्या वर्णौ तालवृत्ते (fans) इव. As he flapped his large ears he screened from view for sometime the worlds and then again allowed them to be seen. Compare for a similar conceit 'क्षणदृष्टनष्टादिव्युद्धानि' &c (text p 27 l 13) कर्ण इमीम् out of devotion to his master, he, as though fanned Royal glory resting on the couch of his tusks. A lady resting on a couch of ivory (in summer) may be fanned by a servant. The elephant is a symbol of लक्ष्मी. Further the elephant helped the king to secure राजलक्ष्मी. The flapping ears would fan his tusks आ गतेन (1) that descended in a well proportioned shape from the backbone (with बालधिना), that was handed down through a long family in succession (with चामरेण). A chowrie was one of the signs of royalty (आधिपत्यचिह्न) and may be handed down from father to son. चलत्ता waving (applies to both चामर and बालधि) वक्ष family, back-bone आयत्त long. On आयत्त वक्ष०, स० remarks 'आयत्तवक्ष', वक्रवक्ष, शरवक्ष, बालवक्षश्चेति चत्वारो वक्षः । तेषु बालवक्ष आयत्त एव शास्त्रहृतामभिप्रेत । तथा च 'वाक्पूरितपादाश्च वक्षश्चापलता भूति । शुभो देवो गन्धर्वाणामायनं कुर्वते मुदम् ॥' इति तैत्तिरीयम् । आयत्ताइष्टाच्छक्त मेघ गोपुच्छवशादन इति विग्रहः । समानार्हो हि बालधि शीर्षं करोति । यदुक्तम् 'वक्रं स्थूलं च हस्तं च पुच्छं कथं विवर्जितम् । समानार्हो हि नागस्य भर्तुं शोकवरे हृत्तम् ॥' इति। वर the spray from the elephant's trunk दिग्विजयदीप्ता — he had drunk the waters of several rivers when he accompanied his master Harsha on the latter's दिग्विजय अवधानदानेन निरपदीकृता (made motionless) सवन्नावयवा येषु (adv. of बलनार्ता) अन्य बलनानाम् of the twistings of his body when he heard the sound of the drum borne by other elephants ह्यन शोचन् — the 1st line is — When he heard the sound of drums on other elephants, he attentively listened for a moment and then again became restless and trumpeted. A person, when insulted, heaves deep sighs. The author fancies that the elephant trumpeted because it wanted to convey that it was insulted by there being other elephants.

carrying drums and that it bewailed its own lot that it could not fight with those elephants. आरो मुञ्चन्तम्—the elephant scratched the ground and dropped ichor (मद) The poet fancies that the elephant did these actions through shame at the humiliation of having to bear on his back the riders (आरोहा) A person who feels ashamed scratches the ground and gives up pride (मद) अवशया (आर्द्रा) गृहीता (पश्चात्) मुक्ता कवला सै कुपिता आरोहा तेषा आरटनस्य अनुरोधेन in obedience to the shouts of the riders &c The riders shouted angrily when the elephant took up mouthfuls and then dropped them मदस्य तन्मा (drowsiness) निमीलित नेत्रविभाग यथा स्वात्तथा अनादरात् un- willingly अवजग्रेभ्य (eaten) तमालपत्रवेभ्य स्तुत द्यामल रस मसिन् (adj. of मुखेन) As the juice of तमाल leaves was dark, it resembled मद मुखेनापि—it is from the temples that ichor flows 'दह' वैज he seemed as though splitting with pride It will be noticed that from these words up to सिञ्चन्तमिव सीभाव्येन, there are 11 pairs of words, each of which begins with the same letter So the reading दहन्त is better than चलन्तम् अ मदेन who breathed heavily as though through bravery (that finds no outlet) who swelled as though through pride मूच्छन्तम् also means 'fainting' मदेन through intoxication द्यु दादेन breaking through youth flowing with ichor He was so full of youthful energy that it, not being contained within him, as though split him up बलान्तम् prancing माघ त्साहेन he was as though intoxicated through arrogance and seemed to rise aloft through his energy ताम्य सीभाव्येन he gasped on account of his own brilliance, he smeared (everything) with his grace, he sprinkled (the world) with his loveliness Heat (तेजस्) makes one languid (ताम्यत्) स्निग्ध smooth, affectionate Smooth nails in elephants were highly thought of "उक्तं च 'नखा स्निग्धा सिता शस्ता' इति" सं० वरुष rough, unkind It will be noticed that the first words in each pair of clauses are contradictory as in स्निग्ध वरुष and गुरु सच्छिष्यम् गुरुम् large, teacher सच्छिष्यं विनये a good disciple in modesty or discipline मुदं soft, affectionate दृढ hard, firm (in friendship) हस्र दधे short of neck. दृष्टि slender, poverty stricken सन दादेन ceaselessly flowing with ichor, ceaselessly giving gifts दलमद्र is दलराम, the elder brother of कृष्ण मदलीलासु in pranks due to being in rut, pranks due to drink मद्र is an elephant of the best type. Vide चाणक्य's अर्थशास्त्र II chap 31 for मद्र and मद्र elephants and वृहत्सं.

हिता 67 1 'मद्रो मन्द्रो मृगश्चेति विज्ञेया विविधा गजा' बलराम was notorious for drinking See विष्णुपु० V 25 कुल . तामु who was like a high born wife in his obedient nature आयत्तता obedience, docility जिन क्षमासु a Jina in patience जिन may stand for Buddha or Mahavira, the founder of Jainism, both of whom laid emphasis on क्षमा वह्नि मोक्षेषु he was a very shower of fire, when he let loose his wrath ना पु (1) pulling out or lifting serpents, (2) in destroying elephants Garuda is the implacable foe of serpents दपशात destroyed his rivals in battle कलहकुतूहलेषु in his eagerness for quarrels (or fights) नारद-*vide* p 18 नारद is represented as always proceeding from heaven to earth and *vice versa* with some mission or news and as fond of quarrels Note the Marathi expression 'नारद-नारद' He is therefore styled कलिप्रिय शुष्का स्कन्देषु—In the rains one expects अग्निपात But a thunderbolt when there is no rain (no cloud) is unexpected So दर्पशात made sudden (and hence terrific) attacks (अवस्कन्द) बाहिनीक्षेत्रेषु (1) in agitating rivers, (2) in terrifying armies आद्या विष यस्य स आशीविष सर्वं दशनकर्मसु (1) in biting (2) in using his tusks पाश द्रिषु (1) in drawing (sinners) with the noose in his hand, (2) in drawing with his charming trunk The word पाश at the end of compounds conveys the idea of 'beauty as in केशपाश प्रशस्त हस्त रत्नपाश The god Varuna, who in the Rigveda is represented as ruling over the moral laws of the world has a पाश as his weapon Compare 'उदुत्तम मुमुग्धि नो वि पाशं मध्यम मृत ! अबाधमानि जीवसे' ऋग्वेद I 25 21 यम वेष्टनेषु he is the net of Yama entangling his enemies 'वायुरा मृगवधनी' इत्यमर यम is represented as drawing the soul of a dying man with his पाश Compare सावित्र्युपारयान (वनपर्व 297 17) 'तत सत्यवत वायात्पाशवत् वरुजतम् । अश्रुप्रमानं पुरुष निश्चर्कं यमो बलात् ॥' कालम् (1) dark, (2) time परिणतिषु (1) in butting with his tusks, (2) in maturity or old age Time makes one old or time brings to maturity one's actions. The elephant was dark and butted with his tusk or the elephant meant death (destruction) when परिणत is he butted against anything परिणत when applied to an elephant has a technical sense 'तिर्यग्गन्धनप्रहारस्तु गज परिणतो मत इत्यायुष quoted by मणिनाथ on शिशुपालवध 4 29 तीक्ष्णकर यस्य तः ग्रहेषु in eclipsing the Sun, तीक्ष्ण करेण ग्रहण ते in seizing forcibly with his trunk रोहिताङ्ग the planet Mars (that is red in appearance) वक्रचारेषु (1) in crooked movements, (2) in retr-

grade motion. The movements of the earth and the other planets round the sun give rise at times to an apparent retrograde motion. This occurs very often in the case of Mars and therefore वक्र itself means 'Mars'. When Mars is retrograde it is an evil sign. अलातचक्र a firebrand गण्डल ज्ञानेषु (1) in the knowledge of moving in a circle, (2) in the false knowledge of a circle of fire. If a firebrand is quickly revolved round, it produces the appearance of a circle of fire. The elephant knew how to move in a circle. The com. sees here a reference to difficult combinations of letters in a verse that were indulged in by certain poets like मारुति and माद and were called चित्रवन्धस such as गोमूत्रिका. 'गोमूत्रिकामण्डले त्रिविधा हि गतिः । तत्रालातचक्रमुत्सुकचक्र भ्रमण करोति'. मनो कमल—The elephant was big like a hill and he was very heroic, the result being that the king succeeded in whatever he desired. A चिन्तामणि was a fabulous jewel supposed to yield whatever one desired. दन्त मानस the elephant is now called a palace of pride or high-mindedness. A palace may have columns of ivory and pearls. The elephant had tusks resembling (in whiteness) pillars of pearl stones. दत्ताना मुक्ताशैलानां च स्तम्भा वसिन्संस्तम्भ निवासप्रासाद, दन्तौ मुक्ताशैलस्य स्तम्भौ इव तयो निवासप्रासाद घण्टा हरम् charming with bells, chowries and ornaments. Both the elephant and the celestial car are so adorned. इच्छा सिताया the heavenly car of nobility or high spirits moving at will. The elephant conveys his master where he wishes. मद क्रोधस्य to irritability he is a shower bath of scented water, दारु with a cloud of ichor stream. मदधारा एव दुर्दिन (rainy day) तस्य अन्धकार वसिन् 'मेघच्छत्रेऽङ्घ्रि दुर्दिनम्' इत्यमर. धारागृह is comparatively dark and has scented water. The ichor is dark and has odour. सकाञ्चना प्रतिमा (image) वसिन्. A big temple is स प्रतिम (has a golden image). The elephant also was स प्रतिम, he had a head marked with gold. प्रतिमा is the part of an elephant's head between the tusks. Compare 'विपुलेऽपि पृथुप्रतिमौ दन्त इव गणाधिपस्य मुखे' हर्ष. 4th उच्छ्वास, 2nd verse निकेतनम् a house, (here) temple. क्रीडापर्वत has प्रसवण (streams) and गण्डशैल (boulders). The elephant also had प्रसवण (the flow of ichor) from his hill like cheeks. गण्टौ शैलौ इव तौ च प्रसवण (दानं) च तौ सह (with दर्पशात), गण्डशैलाश्च प्रसवणानि (वारि-प्रवाहा) च तौ सह. 'गण्डशैलस्तु च्युना रथलोपका गिरे' इत्यमर. ('च्युना भूव्यादिना' क्षीरं). The elephant was hard like adamant (वज्र) and had tusks and neck (तोरणम्). A मन्दिर has an arched

स्यान्तराणि courts (object of समतिवश्य) मुखे आग्यानमण्डपं तस्य परस्त्रात
 in front of an audience pavilion after he had taken his meal
 For भुक्तास्थान, see above text p 27 l. 32 स्विन्—the principal
 sentence is स्विन् चप्रवर्तिने हर्षमद्राक्षीत् (p 35 l 17) The next
 clause is दूरा वृतम्. दूरात् (surrounded) at a distance ऊर्ध्व-
 स्थितेन standing erect All the adjectives qualify लोकेन and
 लक्ष्मणमण्डलेन प्राञ्जुना tall, the rays of which spread all round प्रहृष्टा
 or प्रसन्नाः भञ्जवः यस्य व्यायामेन व्यायत्नं (firm, powerful) वपुः यस्य
 (with लोकेन), व्यायामव्यायत्नं वपुः यस्य that were as long, (व्यायत्नं)
 as the distance between the outstretched hands (about six
 feet) हस्तिना armed, on which weapons were tied or that
 were shaped with instruments (with लक्ष्मणमण्डलेन). व्यायाम is
 the same as व्याय (Marathi वाय) 'व्यायो वाहो. सकरयोस्तनयोर्वियंगन्तरम्'
 इत्यमरः. मौलेन hereditary (मूलं वेत्ति मूलादागतो मूले भवो वा), placed
 on a base or pedestal As the attendants were of ruddy com-
 plexion they are compared to golden pillars आ लोकम्
 near whom were sitting his distinguished (विशिष्ट) favourites
 हृदिन्दन is a kind of very fragrant sandal. तुषार ice. दन्त. पादे
 the feet of which (bedstead) were white being made of ivory,
 the rays of which are white like ivory The words लोकेन and
 लोपादे furnish the reason why the bedstead of pearl stone is
 fancied to be made of the moon शय भुजे who rested the
 whole weight of his body on his arm that was placed on the
 end of the bedstead दिव्युत्तर रममाणम्—the idea is —The lustre
 of his body spread all round like a canopy (विनानं), being blended
 with the rays of jewels. As the Emperor with his vassal kings
 was bathed in the brilliance, he seemed to be bathing in a lake,
 the lustre being the water and the rays of jewels lotus fibres
 A bath is very agreeable (हृद्यम्) in summer वितता मणिमयूता
 वस्तिन् (adv of विततने) राज्ञेन सह. For राजक, see p 112 तेजस्
 रितम्—Ordinarily every being is पञ्चमहाभूतात्मक But he, being
 all brilliance, seemed to be created from the atoms of तेजस्
 alone) भनि गृहीतम् he was seized by all auspicious marks in all
 limbs as though in order to place him on the throne, though
 he was unwilling to occupy it The idea is—all his limbs
 had the auspicious signs as required by the सामुद्रिकशास्त्र One
 who has such signs becomes a king If a person be
 unwilling to sit in a place, he has to be made to occupy
 the place by being seized The word गृहीत has two senses
 'seized, accepted' C and T think that in this clause there

is probably a reference to the facts underlying Huen Tsang's story that Harsha at the advice of a Bodhisattva refrained from mounting the 'simhasana'. We do not think there is any such reference. The author indulges in an उत्प्रेक्षा on seeing the king occupying the throne and his great brilliance. Compare 'लक्ष्मणैरपि रागाविष्टैरिवाधिष्ठितसर्वाङ्गम्' (कादम्बरीम्) का० p 186 of P गृहीत ब्रह्मचर्यं येन who was observing the vow of celibacy. There is विरोध between गृहीत चर्यम् and आ इत्या. Compare 'द्यूतं च अनवादं च परिवादं तथानृतम् । स्त्रीणां च प्रेक्षणालम्बनमुपघातं परस्व च ॥' मनु० 3 179 (ब्रह्मचारी वर्जयेत्) The विरोध can be got over by taking आ इत्या as meaning 'who was possessed of royal glory'. गृ० may be explained in this way. According to Manu, a householder who was devoted solely to his wife and observed certain rules about cohabitation was as good as a ब्रह्मचारी 'ऋतुकालाभिगामी स्वात्स्वदारनिरतः सदा । पर्ववर्षं ब्रजचैर्ना तद्गतो रतिषामन्यथा ॥ निन्यास्वद्यासु चान्यासु स्त्रियो रात्रिषु वर्जयन् । ब्रह्मचार्येव भवति यत्र तत्राश्रमे वसन् ॥' मनु० III 45 and 50. The com. refers to a curious tradition "या वामनभूयते 'यावमया न सकला जिता भूमिस्तावमेव ब्रह्मचर्यम्' इति श्रीहर्ष प्रतिष्ठातवान् । द्वादशभिश्च वर्षैर्जित्वा तां मदिपीममचीत् 'प्रतिष्ठा मे निर्व्यूढा' इति । ततो रोगात् 'अहमपि द्वादशवर्षं ब्रह्मचर्यं चरामि' इति सा प्रतिष्ठामकरोत् । इति ब्रह्मचर्येणाशकालोऽतिवाहितः" The com. explains गृहीतं as गृहीता ब्रह्मण वेदस्य चर्या येन 'who practised the study of the Veda'. In the next clause also there is an apparent विरोध प्रतिव्रत (accepted) असिधाराधारणव्रतं येन. A ऋषि has nothing to do with wielding a sword. So he could not be called a consistent (अविसर्वादिन्) ऋषि, as he wielded a sword. But there is no inconsistency in his wielding the sword for protecting the good and the distressed and in being a saintly king (राजर्षि) प्रति० suggests another sense 'who wields the sword against those that come to him for protection'. प्रतिपन्नेषु असिधाराधारणव्रतं यस्य. If he does so, how can he be called a राजर्षि (whose first duty is to protect)? Compare मनु I 89 and 10 80 प्रति० also means 'who observes the vow called असिधाराव्रतं'. A ऋषि would observe such a व्रत. It is explained as 'यत्रैव शयनस्यापि प्रमदा नोपभुज्यते । असिधाराव्रतं नाम वदन्ति मुनिपुङ्गवा ॥' *I'ids* महिनाम on ख 13 67 विषम धर्मं who firmly clung to धर्मं as though through fear of stumbling in his steps placed on the uneven path of kings. विषम (uneven, difficult to carry out) राजमार्गं (royal road, the duties of kings) तस्मिन् विनिहितं पदं (foot, position) तस्य स्पन्दनं (stumbling, deviating)

हस्य भिया (भीत्या). One who is afraid of stumbling on a public road supports himself (मुल्ल) on a stick भीते...सेव्यमानम् who was attended whole-heartedly by Truth that had obtained his word, as though it (truth) were afraid. The idea is— all kings had given up truth; हर्ष alone stuck to it whole-heartedly. One who is abandoned by others becomes afraid and goes to another who would promise to protect him. रक्षया वाक् (रक्षणरूपा येन). Truth resorts to speech i.e. it is word that must be kept. नारदित्तिसिनी nautch girl प्रतिवाजना reflection. In the ten toenails of his feet the girls were reflected. The poet fancies that the ten quarters (the ten reflections) were bowing to him. दीर्घ...वेद्यमानम् with his long glances that reached the ends of the quarters he seemed as though to examine what the regents of the worlds had done or left undone. Riga seems to use the word लोचपात्र in the sense of दिवपात्र. The दिवपात्र and लोचपात्र are eight, but slightly differ. 'इन्द्रो वदति: विदुषां निर्वर्त्तनो वानो मनु । कुरेर ईशः पयः पूर्वोद्योनां दिशो जनाम् ॥ इत्यमरः. 'सोमाद्यवर्गानि- क्षेत्राणां विष्णव्यशोर्वसस्य च । महानां लोकपालानां वसुधोरवते नृपः ॥' मनु ८ १६ मणि...करोत—मणि . वृष्टे प्रतिविम्बाः करः (विरपाः, हस्ता) यस्य. The sun's rays were reflected in his footstool (पादपीठ). One who makes a request may fold his hands at the feet of the king. भूयन्प्रसया सपुनराय (driving away) येन वर्द्ध पर्वते मण्डलं (circle, ring) येन. The idea is—daylight was eclipsed by the brilliance of his ornaments up to a certain distance from the king on all sides, beyond that he was surrounded by daylight as in a circle. So the poet fancies that daylight performed प्रक्षिप्य round him. The reading मण्डिपोषण would mean 'a lose pride (or boat) was gone' दीर्घमेव कथा येन. He was so brave that he could not endure that the mountains should remain stiff before him Heat (ऊष्ण) causes distress. देश . दशम्—his personal grave being compared to the ocean, the white sandalwood paste applied to his body to allay heat is compared to the foam of the ocean. The reading मण्डिपोषण would mean 'that support the earth, kings' The corr. corrects दीर्घमेव व. 'दशममण्डलम्' 'यस्य मण्डलं येन हरेत् मणि'. This is not bad ex. विदेव सम्भवतः of his greatness in which the sole sovereignty of the world. अत्रैव मण्डः मण्डिपोषण. When the small kings fell at his feet, his image was reflected in their erect jewels. He could not endure that the kings should bow to anyone else (even though it's own reflection). Com-

pure 'यः करधृतधौतासिप्रतिनिवृत्तेनात्मनाप्यद्वयत समितिषु सहायेन' हर्ष 4th
 उ० 2nd para दर्वे दधानम् who bore royal glory that, under
 the guise of the breezes of chowries, as though heaved many
 sighs through the pain of pride He had snatched the राजलक्ष्मी
 of other kings This rankled in her heart and she heaved deep
 sighs—the breezes set in motion by chowries दुःसमासते अस्या
 मिति or दुःख असिवा इव poignant pain or grief सकल शिष्टम्—
 At the time of the churning, लक्ष्मी (the wife of विष्णु) rose
 from the single ocean, but he was embraced by लक्ष्मी that came
 to him bringing the entire लवण्य (beauty, salt) of the four
 oceans This shows his superiority over विष्णु In the case of विष्णु,
 लक्ष्मी did not bring all लवण्य (as the sea is still very salt) लवण्य
 भाव लवण्यम्. In his case, लक्ष्मी brought all the लवण्य (beauty)
 आभरण राजान् he as though distributed among the vassal kings
 thousands of rainbows produced from the radiance of his
 ornaments, as though they were sent by Indra as a present
 to him (हर्ष). The rays of his jewels presented rainbow colours
 and spread over his vassals The poet insinuates that even
 Indra sent presents (इन्द्रधनुः) to हर्ष प्राच्यतम् present 'प्रकवेण
 आराधनार्थं आभ्रियते दौवयते स प्राच्यतम्' क्षीर०. For वि राजान् compare
 above 'विलभमानमिव सर्वकाननानि करिपवीनाम्' text p 30 ll. 21-22 मधु
 honey, wine सम्भा . वपन्तम्—There is विरोध in his showering मधु
 when he had given it up But he had given up (drinking) wine
 and he was very sweet in conversation. परित्यक्तमपि (as an ady of
 the king) would mean 'though he was so poor, (still he showered
 मधु)' The words अमृत, हृदय and श्रियम् in the three following
 clauses are similarly शिष्ट कान्य मन्तम्—One vomits what one
 has eaten or drunk In discussion about poetry he poured
 out sweet words that were all his own (which he had not
 copied from anyone else) He had not drunk अमृत (only the
 gods did so) and yet he poured it out विश्रम्भ०—In confidenti-
 al conversations, he exhibited his हृदय though he did not draw
 it out ('of his body') What is meant is he showed his real
 thoughts, though the persons speaking with him did not draw
 him out प्रसादेय . पयन्तम्—लक्ष्मी = निश्चल in him (and not चञ्चल
 as in other kings) and yet in showing favours he distributed
 it in various places (that = made लक्ष्मी leave himself) What is
 meant is that he distributed धी (wealth) among worthy objects
 (स्थाने) वीरगोष्ठीषु in meetings of heroes When he heard
 about the heroic deeds of his soldiers that had secured a

[illegible]

ation प्रसन्ना अवलोकिते यस्य This explanation keeps the symmetry of the passage. The first word in each clause is a देवता That will be departed from if we take अवलोकित as the देवता प्रसन्ना means 'wine', which is generally personified as वारुणी देवता वभूव वारुणी देवी मदाभूर्णितलोचना । विष्णुः I 9, 92 'गन्धोत्तमा प्रसन्नेरा' त्यमर The only objection is that वारुणी is not a देवता to which any honour would be paid by राजा and who would hardly be enumerated along with धर्म, कृष्ण &c कृष्णा केशा यस्य, कृष्ण केसेषु यस्य P 33 मासलाम्बि (thick) मयूखमालाम्बि मलिनित (darkened) रश्मिस्तल येन (adv of स्थिते) भागिज्यमालया मण्डिता मेखला (girdle, centre) यस्य महानील was a kind of blue gem कलि चरणम्—to plant one's left foot on another's head is symbolical of utterly humiliating him कलि, being an age of sin, is dark The poet fancies that the blue footstool on which the king's foot rested was the head of कलि, the idea being that Harsha's reign ousted the evil age of sin आक्रान्त क्षम्—who looked like the child Krishna (पुण्डरीकाक्ष) that trod on the hoods of the hoods of कालिय दूर्ध्व was lotus-eyed (पुण्डरीकाक्ष) The serpent कालिय was in the waters of the Jumnā and rendered it poisonous No tree except a वृद्धम् grew on its banks कृष्ण threw himself from the वृद्धम् into the river and trampled upon the hoods of the serpent The serpent and its wives begged कृष्ण to be merciful कृष्ण said 'नात्र स्थेय त्वया सर्प कदाचिच्चमुनाजले । सभृत्यपरिवारस्य मुद्रसलिल मज्ज ॥ मत्पदानि च ते सर्वं दृष्ट्वा मूषनि सागरे । गरुड पद्मगरिपुत्स्वयि । प्रहरिष्यति ॥' विष्णुः V 7 75-76 क्षौमवत् पाण्डुरेण pale like fine linen (with प्रतानेन), क्षौमेण पाण्डुर तेन pale-white with fine linen with ०प्रतानेन ०प्रतानेन यन्तम्—The bright rays of the toes spread over the earth, the poet fancies that they were the दृक्, which he conferred on the earth and thus raised her to high rank The earth is often spoken of as the wife of a king A crowned queen wears a पट्टवत् (tiara) of fine silk or linen । ०प्रतानेन पट्टवत् p 116 All the words from ०लोहितौ to ०विह्वौ qualify रणौ अत्र लोहितौ—his feet were naturally red The poet fancies that they became red because the लोकपाल did not bow to them 'or लोकपाल see above p 140 सकल धारयन्तौ—the idea is—when the vassal chiefs bowed their heads at his feet, the yellowish (अपीत) brilliance of his feet resembling the चक्राग (rubies) spread over them, the rosy light of his feet resembled the rosy hues of evening, when the disc of the luminary (the sun) sets His

feet also deprived all powerful persons (देवसिन्) of their might. His feet as though drank (पीन) the light of rubies अनेप...रत्नानी—the hue of his feet was like that of the honey in the flowers of the chaplets on the heads of kings (which heads were placed on his feet). समस्त...रतिनी—his feet were never left by bees because they were attracted by the fragrance of the chaplets (उपम) of the chieftains who bowed their heads. The dark bees looked like the heads of his enemies covered with hair (their crowns being wrested from them). पुष्पसंसाधनी द्वौ कर्णद्वयेऽपि दोषदे' इत्यमरः. संवाहनं shampooing. द्विषो...कल्पदन्ती—his red feet resembled red lotuses and were charming (i. e. लक्ष्मी waited on them to shampoo them). लक्ष्मी is represented as dwelling in a red lotus. Mark the name वज्रपादा given to लक्ष्मी. Compare 'अपोमुनेन यधुषा सिद्धयन्मिव लक्ष्मीः शोभायानि मुखाणि वदुःखनाणि विनम' हर्ष 4th उ०. जलजद्वीपमीनवराः तेः समर्थं तत्तं वयोः तयोः भावः ० लक्ष्मी तया वज्रं वदुःखम्. The soles of his feet were marked with lines that resembled a lotus, conch &c. These are looked upon as very auspicious signs and as indicative of greatness. कश्चिद्...विद्मो इव that had marks announcing his sovereignty of the four oceans. There were four marks जलज, वायु, मीन and मरुत and these four indicated that he would rule over the four oceans (i. e. the whole world). अनुमन्त्राणां and the following instrumentals are to be connected with ऊर्ध्वपदाणां अनुमन्त्राणां his thighs were like huge (pestle-like) tufts of शिखर. शिखर...अनुमन्त्राणां that were uneven (or charming) on account of the obstruction caused by the block of flesh over the knees. For मरुतुय see notes p. 52. The evenness of his thigh was broken by the protuberant (bony) part above the knee. उद्भूतः (going beyond the usual water line) भावद्वयेऽपि. यदेन भाविता शिखा यदी. His thighs that were charming looked more beautiful by being rubbed over with the polishing powder of white turtle-shells (वज्र). The ocean also looks charming with foam वज्र-मरुतुय—the sort of small trees, arguments (शिखर) dwell in whose leaves jewels were supposed to exist. The soles of his thighs were colored by the small jewels of black (शिखर) that bowed at his feet. रत्नसिंहासनात् यद् यदी. 'मोरी पुष्पसंसाधनी' इत्यमरः मुने पुष्पसंसाधनी. द्वौ कर्णद्वयेऽपि दोषदे' इत्यमरः. द्वौ कर्णद्वयेऽपि दोषदे' इत्यमरः. His fair thighs were like white lotuses. लक्ष्मीसंसाधनी वलित. His thighs

earth His mind cared for the government of his kingdom Compare for a similar conceit 'मिशालवक्षः खलोपलवेदिकोत्तमन शिलास्तम्भाभ्याः ऊर्ध्वदण्डाभ्याम्' (text p 10 ll 7-8) The words from अमृत पाण्डुना to शोभिना qualify both अधरवृत्ता (lower garment) and श्लोमिकेण (slough of the serpent वासुकि) For mountain मन्दर as the churning handle and the serpent वासुकि as the rope (नेत्रम्), see notes p 52 The king looked like मन्दर and his lower garment like slough श्लोमिकेण पाण्डुना (श्यासता), श्लोमिकेण पाण्डुना (with श्लोमिकेण) As अमृत was churned out of the ocean, its foam might have stuck to मन्दर, मेखला girdle, the central part of a mountain The garment was covered with the jewels of the girdle she wore The slough had the rays of the jewels on the centre of मन्दर नितम्ब hips, slopes श्यासन्निम्ब in contact with, clinging पयः water, milk It was the क्षीरसागर that was churned नेत्र शोभिना charming by the texture of the silken (नेत्र) threads, charming on account of being placed on the rope 'स्वाञ्जटाशुक्रयोर्नेत्रम्' इत्यमरः, 'नेत्रं मन्थगुणे वस्त्रभेदे मूले हुमस्व च' मेदिनी अयनेन मानम्—the king looked like the expanse (आभोग) of the world He had a second garment (upper one) The world also has अम्बर (the sky) अयनेन not thick (ः = fine), without clouds स गणेन spotted with stars of various colours, full of stars (sky) उपरिष्ठेन that he wore on the upper part of his body, that is overhead इमं राजमानम्—his broad (उर) chest (उर कवाट panel like chest) is compared to रफटिकतट and he himself is compared to कैलास इमं मसृणेन (applies both to कवाटेन and रफटिकेन in the same sense) glossy though hardened by being struck with the tusks of elephants The king was struck in battles and elephants are found in the कैलास range अपवातः अम्बरप्रदिना यस्य which was not contained within the limits of his dress (coat), which was not contained within the limits of the sky वाहिनी army, river सशोभः shock, agitation कैलासः = white and very high and so is chosen for comparison श्री पातितेन (हारदण्डेन)—his long necklace looked like a dividing line for separating the respective realms of glory and learning The proper sphere of सरस्वती is the mouth and of राज्यश्री the chest (on which it is represented as resting) So the necklace at the neck serves to separate these two श्लोमेव—the necklace resembled in colour the श्लोम serpent तस्य (हर्षस्य) मुचस्तम्भे विन्यस्तः समस्त भूमारः तेन लम्बः विशान्तिमुखः तेन प्रसृतेन श्लोमः is supposed to support the earth Compare 'त्रिभुवनं भारधारणसमर्थं श्लोपणामण्डलोपकरणैरिव कल्पितम्' हर्षः 4th उ० and notes

thereon The poet fancies that the necklace lying on his chest is the serpent शेष gone to sleep because it has no longer to support the earth परिवेष्टिता व-धरा यस्य जीविता स्वलम्—His chest was covered with the pure rays of the pearls of the necklace They looked like a bark garment (चीर) which is worn when a person carries out the vow (दीक्षा) of making a gift of all he possessed as long as he lived In this one may see a reference to the practice of Harsha as narrated by Hsuen Tsang, of giving everything in charity once every five years *vide* Intro XL In the विश्वजित् sacrifice, everything was given away 'स विश्व जितमाजहे यद्य सर्वस्वदक्षिणम्' रघु० IV 86 अत्र महीधरम्—In this clause, the principal part is अरुणै धरम्—with the reddish rays of the jewels of the armlets (he wore on the upper arms) he seemed to be a mountain of rubies having as though outstretched canopy like wings of jewels Formerly Mountains had wings, *vide* p 84 प्रसारित मणिमय पञ्चवित्तान यस्मिन् In अत्र भैरवदि there are three उपमेयाः suggested by the spreading rays of the jewels on the armlets अत्र रोहदि as if they (rays) were other arms freshly growing with the desire of vanquishing Vishnu Vishnu has four arms, so the king in order to rival him had as if growing on his arms others in the form of the rays 'अजा विष्णुहरच्छाया' इत्यमर बाहुरेव उपमान (analogy) तस्मिन् गते इति श्लाघिनी बाहू गच्छन्ति इक्ष्मी is poetically represented as resting on the arm of a king Women used to place a lotus as an ornament on the ear The rays of the jewels resembled the honey in a lotus (which is yellowish-red) अत्र भैरवदि—the pencils of rays looked like long avenues that served as the outlets for the प्रताप (proress bright light) of his arms मुञ्जान् एव यस्य In the next clause the principal part is अति हरणम्—with his very long arms he simultaneously deprived the regions and their guardians of their शायनि (length might or greatness) 'स्वामयादेरपि चायनि' इत्यमर Long arms were looked upon as a sign of greatness For दिव्यराज, see above p. 110 एव गच्छन् which (arms) were the bolts to all the paths of लोमानोक A bolt blockades the path leading, to a destination beyond the door लोमानोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीपाः On the other side of the mountain there was complete darkness and on this side the sun and light See विष्णु पु० II 4 'लोमानोरस्तन-लो लोमानागुतविभूतः । लोमानं समन्वयतं द्वेष्ट सर्वं भित्तिः तमथागच्छन् हव गच्छन् परिवेष्टितम् ॥' १५-१६ १७० 'लोमानोरुति पूषा पुत्रादि

सजहार जालकानि रोचिषाम्' हर्ष 8th & last para. His arms protect-
 ed the world up to लोकालोक सकल गेहेन also means 'that
 were the bolts to the vision of all people : & that arrested
 the sight of all people by their prowess चतु कारेण that
 were the stone wall to the ditch (खात) of the circle of the
 four oceans He ruled over (& protected the earth girt
 by) the four oceans Ordinarily it is the ditch that surrounds
 the wall But his wall like arms protected (surrounded)
 the ditch-like oceans सर्व एजरेण—He had vanquished all
 great kings by the adamant power of his arms A राचहस
 (swan) may be confined in a cage (पजर) भुवन तोरणेन—The
 लक्ष्मी (& the dominion) of the worlds came to him (his
 entered him) by the power of his arms A person makes an
 entrance under an auspicious तोरण (arch) His arms were
 decked with jewels and so are said to be मणिनोरण सोदर्य दिङ्मुखा-
 नि—the idea is —his red lip cast its red lustre in all directions
 The poet fancies that the red lip was दोस्तुभमणि that had become
 a part of his mouth with the desire of kissing लक्ष्मी, its sister,
 (that dwelt with the king) Both लक्ष्मी and दोस्तुभ were born
 of the ocean, when the fourteen jewels were churned out and
 so are here said to be सोदर्य दिङ्मुखानि is the object of सिद्धान्तम्,
 which qualifies हृषन् below The redness (राम) of the lips
 spreading all round is fancied to be the exudation of the पद्मवत्
 (that are red) of पारिजात अंतरान्तरा at intervals प्रदीर्घमाण
 विमलाना दद्यन्तिशाना प्रतान वेपु (ady of सिते) शिखा ray of light
 अतरा दर्शयन्तम्—the idea is —when he smiled at the jests of
 his friends, bright rays from his white teeth shot forth The
 poet fancies that the king displayed the light of intelligence to
 लक्ष्मी that is by nature dull The two clauses ending with
 वेपयन्तम् and विसर्जयन्तम् are to be connected with सुहृ सितै मुखेन
 जनित इन्दुमन्देह तेन आगतानि His face was like the moon कुमुदः
 are white like सित and open at night The poet fancies that
 कुमुद lotus plants in the form of smiles had come mistaking his
 face to be the moon He sent them away in the form of the
 spreading rays of his teeth स्फटिकवत् भवत् दशना तेषा पङ्क्ति तया
 कृता कुमुदवनशङ्का तया प्रविष्टाम् His smile was like autumnal moon
 light which rests on कुमुदः blooming at night मदिरा नाताना गन्ध
 गर्भे यस्य भरिता मकला वकुम दिश येन His mouth (that had
 partaken of ताम्बूल) emitted a fragrance like that of wine, अमृत
 and पारिजात मदिरा, अमृत and पारिजात were among the jewels

churned out of the ocean, when their combined fragrance must have spread over the world मदिरा गर्भेण my also mean '(his mouth) that had the fragrance of ambrosial wine and पारिजात (a fragrant powder)' For पारिजात in this sense, see text ¶ 9 1 27 'अतिसुरमि पारिजातकपरिमलमुचा मुखेन वसन्तमिव वसन्तम्' विकच वक्षेन—the fragrance of his breath was as though continuously inhaled by his high overhanging nose which was the pericarp cup of his lotus like face चक्षुष कुर्वाणम्—the brilliance of the white of his eye spread all round It seemed as though the world was flooded by the Milky Ocean rising high (उद्वेल) at the rise of the moon of his unsurpassed face अपूर्वं वदनमेव चन्द्र तस्य उदयेन उद्वेल क्षीरोद तेन ह्लावितानि विमदिणी=क्षीरिणी The female chowrie bearer was reflected in his bright cheek The poet fancies that in the form of reflection he bore the embodied सरस्वती in his mouth सरस्वती is described as मुखनिवासिनी or रसनाग्रनर्तकी शोविषा=कान्त्या लोहितायिन ह्लावित यस्य लोहितायित *past p p* of लोहितायति (or ते) denominative verb from लोहित, according to 'लोहितादिङात् क्यप्' पा 3 1 13 and 'वा क्यप्' पा 1 3 90 सरस्वतीर्णोकुपिता रुक्मी तस्या प्रसादने हस्तेन The idea is—The red rays of his crest jewel rendered his forehead red The poet fancies that the redness of the forehead was due to the अलङ्कार dye of the feet of रुक्मी sticking to his forehead when he bowed at her feet to appease her रुक्मी was angry because he showed preference to सरस्वती Sanskrit poets delight in dwelling upon the feud between रुक्मी and सरस्वती वा यत्नम् the principal idea is he was listening to the sweet (कर) song of bees that served as an ornament (अवतंस) to his ear' The author indulges in a metaphor derived from playing on a lute आपाद वादयताम् (of bees) that played on the small lute made up by the curled ends (कोटि) of the jewel in his ear ring and which (lute) was surrounded (द्वन्द्विती) by a web of strings (तन्त्री) in the form of slightly red rays (of the jewels) The reddish rays resemble the copper strings of a वीणा अत्र वरणानाम् the bees constantly moved their feet (i.e. they hovered round the वृण्डन्मणि) One playing on a lute has constantly to move his fingers उप निव—as if they worshipped him by playing on a lute It is from उदात्तादिति a denominative verb सर उदादे (may be construed both with the king and with क्षत्रिय) who was proficient in the understanding of the analysis of notes (with हर्ष) that (हर्ष) was eminent for its judicious evolution

of the notes The musical notes are seven 'निषादधमगान्धारपञ्चमध्यमधैवता । पञ्चमश्चलसी सप्त तन्त्रीकण्ठोत्थिता स्वरः ॥' इत्यमरः . The next clause 'उत्पुलक केशातम्' describes a wreath of full blown मालती flowers that was placed on his locks परिकलित केशान्त यस्य For मुष्ममाला, see text p ॥ 1 19 राज वलयेनेव—the wreath of white मालती flowers was like moonlight and bright rays of nails. The poet fancies that it (मालती wreath) was the moonlight of the nails of राजरक्ष्मी when the latter took hold of his hair in playful dalliance मुख मण्डलेन—the मालती wreath was like the halo (परिवेश) of the moon, over his face शि श्रुवा proceeding from the ornament in his top knot शिखण्ड - चूडा शिखण्ड मानम् The blending of the bright light of pearls and of the rays of dark green emerald in his top-knot presented the appearance of the biardlike stream of the Ganges and the Jumna at Prayāga (Allahabad) The poet fancies that the confluence of the holy rivers came of its own accord for anointing him as king At a king's coronation (अभिषेक) the water of holy rivers is used The water of the Ganges is white and of the Jumna dark अयो वृजिनेन turbid by being mixed with each other (with वारिणा and वृक्षोपेन) वृजिन also means 'curved (with वारिणा) In the next clause 'अमञ्जल सवत' (L 32) the chief part is 'वार सवत'—whose loveliness was being eclipsed on all sides by dancing girls All the words in the instrumental plural (feminine) are to be connected with विलासिनीभिः अमलेखाभिः whose crescent like foreheads were blackened by the darkness (कालिमन्ः) produced through the mark of thick black agallochum *indigo* that melted by the drops of perspiration, as though it (darkness) were a dark callosity (विण) due to their repeated prostrations at his feet that were agreeable on account of their coaxing requests : If ones forehead is rubbed repeatedly in prostrations, a dark mark (विण) may be produced चटु m. n. endearing words सुखित मञ्जरी enveloped by their flashing necklaces (or garlands) that rose up from their agitated hearts, as if they were masses of उत्कलिका The word मानस has three senses here The हारः rolled (through dancing) on their swelling bosoms (मानस) उत्कलिका longing, wave Their minds were agitated with longings The मानस like is tossed by waves विलम्ब जेयन्तीमि that as though rebuked Lakshmi herself in jealousy with their charming creeper like eyebrows that were tremulous (चटुल) with their playful

movements (वसन) अ एव लता तस्या आकल्पे (ornamentation) The eyebrow becomes curved in threatening a person The reading अलताकल्पे of B is more easy आ वर्णन्तीनि drawing (captivating) him (इष्टं) by their long (deep) sighs thick with perfume as though they (sighs) were bonds made of the malaya breeze अदिरु परिमल येषाम् (goes with अदिरु and पादौ) They breathed hard through the effort of dancing For मलयमारुत, see p. 76 मलयमारुत is redolent with the perfume of sandal and excites love विकट ऊरुतीभि विकट large वराटक rope 'वराटक पञ्चीनकीचे रज्जौ वपर्वके' मेदिनी श्लावली एव वराटक तेन वेष्टित मुख येषाम् स्नानी एव कण्ठौ रस feeling water Water is taken out by means of jars to which ropes are attached On their breasts rolled garlands of *Bakula* flowers which resembled ropes कुचो .. शयन्तीभि forcibly (इडात्) making him enter their hearts after dragging him with the rays of the central gems of their necklaces which shook to and fro on account of the trembling of their bosoms 'तरलो हारमध्यम' इत्यमर प्रभा मुञ्चतीति तेषां प्रभामुचान् The spreading rays of their jewels looked like out stretched arms तृम्भानां अनुवचनं बभूव वदन एव अरविन्द तस्य आवरणीकृतं that covered their lotus like mouths that looked charming (बभूव) by continuous yawning (जृम्भा) They yawned on account of the heat and the fatigue of dancing उच्चादौ open सर वपन्तीभि — the idea is They closed their yawning mouths with their open hands The poet fancies that they did so because they wanted to confine their hearts that started hastily in order to come out of their mouths The heart is inside the body and as though wanted to come out of the opening mouth Their minds were impetuous in their love for the king A lotus flower also opens (जृम्भा) and is covered with the rays (वर) of the sun मानस means also the मानस lake in which there are lotuses मदनैः अथ कुलु तेन वीर्यमाणा कर्णकुसुमस्य (of the flower placed on the ear as ornament) रजवणा वै कृण्वन् (contracted) कोण (corner) येषाम् कुसुमद्वार मदन तस्य द्यौः प्रहार तेन मूर्छा तया मुकुलितानि (closed) One who receives a terrific blow faints and closes his eyes Their eyes were contracted because pollen entered them, the poet fancies that they were closed by the swoon due to their being struck by the arrows of Cupid चतु न्तीभि that skilfully cast (their eyes at the king) अयोन्व द्यन्तीभि that struck the blue lotuses on their ears with their glances playfully shot u

with knit brows through mutual jealousy The dark pupils of their eyes resembled the इदीवर on the ears and so grew jealous of them and shot glances at them अनिमेष दर्शनं तस्य सुखरसं तस्य राशिम् (इयम्) मयरितं (made motionless) पद्मं यस्य अनिमेषं वदन्तीभिः—the idea is—they looked with a steadfast eye at him, whereby they derived immense pleasure He was also reflected in their bright cheeks The poet fancies that his reflection on the cheeks was due to his being drunk by them with their eyes A रसराशि (mass of water) may be reflected in a bright surface like that of a jewel If we read राशिमन्यरितं, that yields a good sense सुखराशिना मयरितं पद्मं यस्य We need not in this case take राशि as referring to हर्ष अभि सितै with their carelessness (i.e. spontaneous natural) smiles in their playful longings Smiles are bright like moonlight The moon is a friend (an excitant) of Love Vide p 81 साहाय्य (from सहाय) assistance So far the author described the various charms of the dancing girls and the various tricks they employed to captivate the king's mind But they failed in their object अङ्गमङ्गलने अन्योन्यघटिता उत्ताना करवेणिका तानि—they bent their limbs in various modes (while dancing) in doing so they intertwined the fingers of their hands and opened them towards the king Their fingers cracked When we want to crack our finger joints, we intertwine our fingers and push the palms out The intertwined hands look like वेणिका (braid) स्फुटनेन मुखराणि अङ्गुलीकाण्डानि तेषु कुण्टलीक्रियमाणं नखदीर्घिनिनिबद्धं तस्य निभेन (under the guise) अनिश्चितं of no use The idea is—When their fingers cracked the rays of the bright nails formed a curve over them That curve looked like a bent bow The poet says that it was not their fingers that they cracked but that it was the bow of Cupid that was snapped by them in anger, as it was of no avail against हर्षं दारं सर्वतः—If his हीमाग्न्य was eclipsed by them, they must have been very handsome indeed स्पर्शेन सिन्नं (perspiring) वेपमानं करकिमुल्लस्य तस्मात् यत्किंच चरणारविन्दं यस्या चरणप्रादिभ्यो the woman that shampooed his feet The woman on touching his feet became thrilled with emotion and perspired and his feet slipped from her hands स्नेह and वेपयु are among the eight सारिङ्ग भावः Vide p 79 कोणेन with the bow (of a lute) or fiddle-stick 'कोणो वीणादिवादनम्' इत्यमरं विहस्य he laughed because he understood why she let slip his foot from her hand and struck her with

the कोण by way of a mild chastisement सीलया अलसं (slowly दया स्यात्तथा अनवरत करे कलिन (held) कोण येन स कोण तस्य भाव कोणता तथा प्रिया—both the lute and श्री were dear to him शिक्षयन्तम् teaching कोण also means 'a point of the compass' : i.e. a region The meaning (with श्री) is 'who held all the regions and thus taught the राजश्री of the whole world (to attend on him) नि स्रह गृहमाणम्—the idea in this clause is that though हर्ष was good and virtuous, yet various persons and things found fault with him, as he could not make them his own Though one he looked different to different eyes. Understand गृहमाणम् after each sub-clause. नि स्रह धने Riches took him to be wanting in affection : i.e. he had no regard for lucre. मना दोषे—sins found him inaccessible निग्रहे रुचि (liking) यस्य who was bent upon curbing (the senses) निग्रह also means 'punishment or imprisonment दुर्ह कठिना—the age of sin and discord found him difficult to approach नीरस व्यसने vices found him to be नीरस (dry passionless) : i.e. he had no vice in him भाव दसा : i.e. he was afraid of infamy दुर्महा चित्तवृत्ति यस्य—whose mind was difficult to seize or understand चित्तमुवा—मदनेन Cupid could not sway his mind क्षीपर मरस्वत्या—To be क्षीपर (i.e. मीलम्प?) is ordinarily a blemish. सरस्वती found that he was solely devoted to woman वः herself : i.e. he was a single minded votary of learning C and I suggest that स्त्री refers to लक्ष्मी but that is not good. पण्डु impotent बाष्पा बनिमि the ascetics found him to be a बाष्पानुनि We see that all the words in this clause convey some apparent defect, which, on being properly understood, turns out to be a merit So बाष्पानुनि should be taken to mean 'an ascetic only for a moment बाष्पा is ¹/₂₀th of a कला. 'अष्टादशनिमेषानु बाष्पा विद्युत् ता कला' इत्यमर बाष्पा also means द्रिष्टा So बाष्पानुनि would mean the same thing as राजर्षि The com. assigns another meaning 'बाष्पा परा धारा (highest limit) लक्ष्मणो मुनि बाष्पानुनिरिजयवत्सलपत्नी' पूर्ण clever, gambler He does not fall a victim to the wiles of वेदया देय easily led (i.e. misled), doing as his friends desire बर्हन् a mere servant, who performs the proper rites Read दनुषोपे सु पापे the warriors opposed to him found that he was सुमहाय घोभना महाय यस्य who has good allies or councillors This is good, but the apparent defect that is suggested is 'he has no intrinsic worth, he has only good allies' दान दम्पि—he was more truly a मह-वर्ति-पति than दन्तु महावर्ति the great army, the great river

the Ganges In this and the following clauses, the poet establishes by शिष्ट words that Harsha deserved certain epithets far better than many heroes of old to whom they were applied शन्तनु married the Ganges Their son was भीष्म Vide महाभारत आदिपर्व chap 98-99 गङ्गा married for the sake of the eight Vasus who were cursed by वसिष्ठ She plunged in water each son as he was born When the 8th was born, she spared him at the pressing request of शन्तनु and left him The ablative शन्तनो is used in accordance with 'पद्मी विमक्ते' पा ३ ४२ (विमागो विमक्तम् । निर्धार्यमाणस्य यत्र भेद एव तत्र पञ्चमी स्यात् । माधुरा पाटलिपुत्रकेभ्य आल्यतरा । सि वै) जितकाशिनम्—has several senses भीष्म vanquished काशिराज and married his daughters अम्बिका and अम्बालिका to बिचित्रवीर्य, son of शन्तनु and सत्यवती. See आदिपर्व chap 102 जित काशी (काशिराज) येन जितकाशी also means 'जितेन्द्रिय.' शन्तनु fell in love with सत्यवती, the daughter of a fisherman Out of fear of Bhishma, he would not allow शन्तनु to marry her भीष्म promised to resign the kingdom in favour of the son of सत्यवती Then the fisherman said that he feared that भीष्म's sons would contest the claims of सत्यवती's son Thereupon भीष्म promised to remain a celibate all his life and carried out the promise See महाभारत आदिपर्व chap 103 जितकाशी also means 'proud of victories (जिनेन जयेन काशते शोभते इति जययुक्त) द्रोण was the teacher of the कौरव and पाण्डव princes in धनुर्वेद See p 9 for the story of his birth चापे लालम् fond of the bow We may also explain चापले अलसम् (with the king) 'who was averse to follies' We may separate as च अपलालसम् (अपगता लालसा यस्मात्) 'who was free from desires' गुरुपुत्र is a term applied to अश्वत्थामा, the son of द्रोण, who was the गुरु of the कौरव and पाण्डव अमोघा (uner ring, reaching the mark) मार्गणा नाणा यस्य अमोघ मार्गण (याचन) यस्मिन् requests made to whom were never fruitless The point of the allusion in the case of अश्वत्थामा is this—When भीमसेन ran after अश्वत्थामा to kill the latter for his night attack, he discharged a terrible missile called ब्रह्मशिर for the destruction of all the पाण्डव अर्जुन discharged an equally terrible अस्त्र, but only for the purpose of nullifying the effect of अश्वत्थामा's missile and not for killing अश्वत्थामा, Later on अर्जुन withdrew his अस्त्र, but अश्वत्थामा could not do so The अस्त्र, being अमोघ, deprived अश्वत्थामा of his jewel on the head and killed the गर्भ of उत्तरा by way of a compromise at the desire of Vyāsa Vide सौप्तिकपर्व chap 13 15 'गर्भेषु पाण्डवेयानाममोघं चैतदुत्तमम् । न च शक्तोऽसि भयव संहर्तुं पुनरुदतम् ॥'

chap 15 32 हज was the son of जुनी, born mysteriously from repeating a Mantra sacred to the Sun. See आदिपर्व chap 111. So he is represented as the son of the Sun who took special interest in him. निजिदम् dear to his friends (with the king) कर्म was dear to his friend दुष्यन्त वही भग (forbearance, patience) दम (with युधिष्ठिर) बहुभूमम् who ruled over plenty of land (with हव) भग earth युधिष्ठिर was very patient even under the gravest of provocations (र- शैवदीव्यहरण). अनेक- नागायुतानां व- व- who had the strength of several thousands of Nagas (with अग्नि), who had an army consisting of several thousands of elephants (with हव). अयम् ten thousand भीम was poisoned by दुष्यन्त and thrown into water. He was taken to नागभोज, where through the favour of वायुकि he became endued with the strength of thousands of नाग. See आदिपर्व chap 128-129 'वसे वीरो महाबाहो रभोऽयं वीर्यमभूत् । तस्माज्जाया युतमल्लो रणैःशुभो भविषति' chap 129 22 वनज is अर्जुन, the greatest warrior in the great Biblicata war महाभारत रण-योग्यम् fit to figure in the great war of the महाभारत महाभारत रण-योग्यम् worthy of wielding (the crossbow) great responsibility (of governing the world). वारण- युग—हजगुण is an age of complete virtue and righteousness. Under Harsa also these reigned supreme. विश्वकर्मा (1) of the creation of gods (विष्णु), of the creation of wise men. He encouraged learned men. उत्पत्ति दण्ड he was the first among the proud or confident दण्डगाम the only house आभिषेक a next door neighbour : a very intimate friend, also 'closely resembling' पुरोहित of the best of men, of विष्णु हव befriended good men and resembled विष्णु रानिपद—a mountain where mines are opened (for jewels &c) सर्व हवा the music hall where all lores meet for सरस्वती सरस्वती was delighted with him as one is delighted in a सङ्गीतगृह. He was the meeting place of all विद्या लक्ष्मीसमुत्थान (1) the rising of लक्ष्मी (out of the ocean) increase of royal glory. As there was already one लक्ष्मीसमुत्थान at the time of churning, the author uses the word द्वितीया वह व्यस it was in him that cleverness exhibited its utmost strength एक वीनाम् in him all rules of good conduct were to be found in one place सर्व कान्ते Beauty announced in his person her all in all : he was the beau ideal, the ne plus ultra of loveliness अप सर्ग who was the perfection of the creation of the atoms of beauty अपवर्ण completion, highest point 'सादपवर्णरत्नागे मोक्षे

कार्यावसानसायस्ये' मेदिनी There is another sense hinted at
 Where there is अवर्ग (ः & मोक्ष), सर्ग (birth) comes to an end
 (अवर्ग) सबल राज्यस्य—the idea is—he was so holy and
 pure that all the misdeeds of the kings (of all ages in securing
 kingdoms) were altogether got rid of by expiation. It is not
 proper to explain that his merit was sufficient to expiate all the
 sins of subjects put together (as Mr Kale does) सर्व वंस्य he
 was as though the surprise attack of Cupid with all his forces
 & he was irresistible in his charms उपा र्शनस्य he was a
 means of seeing पुरन्दर & in him one saw पुरन्दर पुरन्दर—Indra,
 one who storms cities आवर्तनम् fusing together, practising धर्म
 was as though put into a crucible and moulded into his form
 He practised धर्म incessantly वन्या स्नानम् as women confined
 in the अन्त पुर move about freely there, so the वन्याs were to be
 found only in him and to the fullest extent परमप्रमाण highest
 authority राज वसीनाम्—For प्रजापति, see above p 16 When
 a sacrifice was finished, the sacrificer took a ceremonial bath
 called अवधूयस्नान The प्रजापति, to whom was entrusted the task
 of creation, produced Harsha as the highest point (समाप्ति) of
 perfection in the creation of kings गम्भीर च प्रसन्न च There
 are three pairs of adjectives in each of which there is an
 apparent विरोध. गम्भीरम् (deep serene) प्रसन्न transparent,
 gracious When water is deep, we cannot see the bottom (it
 is not transparent) प्रासजनि—he produced fear in the
 irreverent or sinful. The com refers to रघु I 16 'भीमकांतद्वय
 गुणे स धर्मवीर्यवीरिनाम् । अधुवक्ष्यामिगम्यश्च यादोस्तैरिवापेक्ष ॥' कीदृक्
 curiosity, admiration What rouses one's curiosity may be sinful
 P 35 II 18—33 दृष्ट्वा करोत् अनुगृहीत इव as though
 blessed (by the sight of such a holy king) निगृहीत इव as
 though checked (by the august appearance of the king)
 सानि वृत्त इव eager (to see him more) and yet satisfied (by
 feeling blessed on seeing him) रोमाञ्च मुञ्चतीति स्मृच् तेन विलयन रमेर
 (smiling) शोभन जन्म यस्य सुगृहीत नाम यस्य whose name is
 honoured चत्वार उदधव एव वेदार तेन कुटुम्बी who is a house holder
 of the field in the form of the four oceans & who looks upon
 the whole world as his family Compare 'उदारचरितानां तु वसुधैव
 कुटुम्बकम्' For महास्तम्भ, see above p 102 हर्षे enjoyed the best
 the universe could yield A वेदारकुटुम्बी (ः & an humble farmer)
 enjoys the standing crops सबलाना आदिराजाना चरित तस्य जये ज्येष्ठ
 (प्रधान) मह the foremost protagonist in vanquishing (ः &

prescribed by the Smṛitis द्विष द्वेषा hatred of the chief of birds (ऋषि गरुड), hatred of Brahmanas and teachers वाक्यविदाम् those who know the rules of the interpretation of Vedic sentences ऋषिमीमांसकः अधिकरणविचारा examination of अधिकरणः (cases for discussion), considerations in a court of justice 'No one resorted to the courts of justice, as there were no disputes. Or we may separate as अधिकरण विचारा (thoughts of great fights). The पूर्वमीमांसा of जैमिनि and the उत्तरमीमांसा of बादरायण are divided into अध्यायः each अध्याय into पादः and each पाद into अधिकरणः, each अधिकरण containing one or more सूत्रः and completely treating of one topic अधिकरण has five members 'विषयो विदयश्चैः पूर्वपक्षस्तथोत्तरम् । निर्णयश्चेति सिद्धान्तः शास्त्रेऽधिकरणं स्मृतम् ॥' According to others the five members are विषयः, सन्देहः (or विदयः), तद्विनिर्णयः and सिद्धान्तः उपवीती—'प्रोद्धते दक्षिणे पाशाङ्गुषीत्युच्यते द्विजः'—क्षीरस्वामी quoting from मनु—wearing the sacred cord in the usual manner (over the left shoulder and under the right arm) 'उपवीतं पश्चमं प्रोद्धते दक्षिणे करे' इत्यमरः

P 36 ll 1-27 अथोत्तरेण सभूत् उत्तरेण विष्णुस्तत् not far to the north of the royal seat Words ending in एन like दक्षिणेन and उत्तरेण govern the accusative or genitive अपरवचनम्—*Rule notes*: p 40 Verse 5 करिकुलम् (vocative) young elephant 'लोलता चञ्चलता चर व्रतम् observe the vow of discipline (humility) जानतं जानन यस्य whose head is bent (not held high in pride) घृणपतिनस्य च भ्रुर (curved) गुरु formidable उपरि held above (the elephant's head) क्षमते न the hook would not tolerate your लोलता The अङ्गुलि brought round the elephant when it became restless and disobedient. This verse contains a veiled rebuke of Bana for his लोलता in his youth, when he was like करिकुलम् The words घृणपति and गुरु (who teaches or chastises) refer to the king. The verse reminds the king of the presence of दान, about whose चापः he had heard reports Mr R. R. Hale sees a veiled allusion to the king even in the words करिकुलम् &c, but that does not seem to us to be proper. He takes गुरु as referring to the preceptor of the king तं=दानं गिरि गम्भीरेण as deep as the roar (वृद्धित) of a lion in a mountain cave एष दानं is he that दानं? न पश्यामि I shall not see him without showing him favour Bana conveys that the very way in which the king addressed him (महाशयं मुनयः) showed that the king had favoured him. The king spoke the words to the मातृ

prince and then looked वाण in the face. The reading अकृतप्रसादम् (अकृत प्रसाद यस्मिन्) would convey the same sense नीले धवलै अनुकै (किरणै, वस्त्रै) शाराम् (variegated) a / of प्रभाम् and तिरस्करिणीम् भ्रमवन्—the object is प्रभाम् अपाङ्ग-नीयमाना तरला तारका (pupil) यस्य आवामिनी long : e spreading परिवृत्य having turned (his body) In order to look at the मालव prince he turned his eye side ways (तिर्यक्) The rays of the dark pupil became mixed with the lustre of the white eye and so the lustre of the whole eye looked शार The rays of the eye resembled a curtain made of white and dark silk His pupil was moved towards the corner of the eye A curtain may have stars on the borders (अपाङ्ग) द्वेष्ट superlative of प्रिय मालवराजयुजो—(F1 Intro p XXXII) this seems to have been माधवगुप्त the younger of the two princes that were the companions of Harsha and his elder brother युवङ्ग a gallant & man of dissolute habits 'मुजङ्ग सर्पपिङ्गयो' हेमचन्द्र तूष्णीं तस्मिन् when that (मालव prince) showed by his silence that he had not understood the king's words अगमित नरेन्द्रवच येन अविद्यात तत्र येन who does not know the truth अभ्रक्ष्णान् इव as if you do not believe me (in my real character) नेद इव like one led (by others) आह्वयति—this and the correlative विज्ञापयामि or विज्ञापयति are employed by ordinary persons in addressing a person very much superior in the sense of वदति, कथयामि &c स्वैरिण capricious unrestrained विचित्रा various strange प्रवादः rumours महद्भि तयम् but the great ought to see things as they are नाहं शिष्टमिव you will please not misunderstand me as if I were an ordinary man अविशिष्टम् without anything to distinguish him सोमपायिताम् that drink सोम : e that performed the सोमयोगः सस्वाराः the purificatory ceremonies performed in the case of a द्विज from conception to death such as नातकर्म, नामकरण, उपनयन &c साङ्ग—the अङ्गः (auxiliary branches of study) of the वेद are six १: शिक्षा (phonetics) कल्प (ritual of sacrifices) व्याकरण (grammar) निरुक्त (etymology and exegesis) छन्द (metrics) and ज्योतिष (astronomy) In these three sentences वाण seems to have in view the well known verse 'यमना ब्राह्मणो ज्ञेयः, सत्कारेर्द्धिव उच्यते। विद्यया याति विप्रत्वं, निमि श्रोत्रिय उच्यते॥' शास्त्राणि—such as अलङ्कार, न्याय, वेदाद &c दार रिकोऽस्मि since my marriage I have been a diligent householder 'कुडम्बयापृतस्तु यः। स्वादभ्यागारिक' इत्यमर 'अमितोऽगारे भव अभ्यागारिक' क्षीर० वामे मुजङ्गता—this sentence is capable of three senses two of which are principally intended (1) Wherein consists

P. 36 l 28—P 37 l 32 भूपति जेति केवल वधयत् he only revealed his inward pleasure by merely resting at him an affectionate glance which seemed to bathe him in a shower of nectar. The king did not show him any outward marks of favour such as सम्भाषण, but बाण understood from the king's look that inwardly the king was pleased with him. सम्भाषणे hanging (on the western horizon). The next sentence is बाणोऽपि निवासस्थानमगात् (l 21) धीत (washed, polished) आरकूट (brass) तस्य इव कोमला आतपत्विद् यसिन् (adj of वासरे) The light of the sun in the evening (on trees and mountains) looked like polished brass. निर्वसति loc sing of प्र प of वा with निर्—to be extinguished. अस्ता मति when the sun (मरीचिमत्), leaving the sky, the diadem (किरीट) of the crest of the setting mountain let fall his rays like the sprays of *Achula* trees 'कूटोऽस्ती शिखर इह' इत्यमर निचुलमशरीणामिव भा वेयाम् निचुल is a tree with scarlet flowers 'निचुलो दिव्यलोऽम्बुज' इत्यमर रोम-धेन मन्थराणि कुरङ्गकुटुम्बकानि ते अध्यास्यमानं प्रदिष्ट गौघीनशृङ्गं वासु रोम-ध सलीपु when the soft surfaces of deserted cowpens in the forests had families of deer sitting on them lazily ruminating प्रदिष्ट—superlative of सुदु. We must read गौघीन गोष्ठं भूतपूर्वं (that was formerly a cow pen) गौघीन, according to 'गोघात् खञ् भूतपूर्वं' पा ५ ३ 18 शोका तटीपु when the banks of rivers were plun- tive with the cries (कृजित) of the female चक्रवाक birds over- whelmed with sorrow. At the approach of night the चक्रवाक were supposed to be separated from their mates वास विन्धेषु (on branches where they had made their nests) उपविष्टानि वाचाटानि चटवानां चक्रवालानि येषु आलवालेषु (basins round trees) आवर्जिता (emptied) सेकायै नलकुटा (water pots) येषु-adj of निष्कुटेषु (pleasure groves) 'घट कुटनिपावल्ली' इत्यमर 'गृह्णारामास्तु निष्कुटा' इत्यमर (कुटात् गृहात् निष्कान्ता निष्कुटा) दिवसं प्राप्ते when herds of hungry calves (हर्षक) began to suck the flowing udders of cows that returned after wandering (विहृति) the whole day प्रस्तुता स्तना यस्य (adj of वयम्) स्तन-धय—from स्तन and the root ये l P to suck (स्तन धयतीति), a nasal being inserted according to 'नासिवास्तनयोध्मपिठे' पा ३ २ 29 उद्वत क्षीर यसात् Read चास्तपरापरं. अस्त मण्डले when the disc of the sun, the boat in the ocean of evening (twilight), with red hue, sank (below the horizon), as though it were planged into the flood of the stream (पुनी) of the minerals (धातु) on the western mountain. गैरिक (red chalk) is particularly known as धातु (in the case of

mountains) 'घातुमैन शिलाचर्करिक तु विशेषत' इत्यमर पञ्चस्य
 इदं पातङ्गम् The sun's disc became extremely red when about
 to dip into the ocean. The poet fancies that it was swept into
 the stream of red chalk. The disc resembles a small boat and
 the rosy hues of the evening sky resemble the sea. पानपात्रे is
 not so good as यानपात्रे. It will mean the disc of the sun
 looked like a goblet for drinking the ocean of evening. The
 evening being red the goblet containing it would also look
 red. चलेन शुचय शयारणा येषाम् 'पञ्चशास्त्र शय पाणि' इत्यमर
 Brahmanical ascetics washed their hands and feet before
 worshipping in the shrine चैत्य a sanctuary a temple a holy
 tree (growing by the side of a road) 'चैत्यामायतन तुल्ये' इत्यमर
 (चिन्त्यायानिदं चैत्यं देवकुलमहावृक्षापपात्रम् क्षीरं) पाराशरिषु—see above
 p 90 यक्षपात्रे पवित्रा पाणय येषाम् (a ly of चने) प्रकीर्णा (spread
 round) बहिष (कुशा) यस्य (a ly of वेदसि) उद्धत तेन यस्य the
 flames of which leapt up (when oblations were thrown into it)
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 performs sacrifices—from यज् with affix ऊक, according to 'यचनपदशा-
 य' पा 3 2 166 (यायजूक, यचपूक, इन्द्राय) निद्राविद्राणानि
 द्रोणकुलानि तै कलिला (full of) कुलाया येषु द्रोणा वाका The com-
 explains निद्राविद्राण is dull with sleep. But elsewhere विद्राण
 is used in the sense of awake. Compare 'विद्राणविपश्चिन्ति' हपं 5th
 उ० 11th para. So we take 'निद्राविद्राण' as 'not yet gone to sleep
 (though crowding in their nests). Or we may separate as
 निद्रा-अविद्राण meaning not awake through sleep. कापेयविकलानि
 (free from their pranks) कपिकुलानि येषु. At night the monkeys
 desist from their pranks. 'कपिय वापलादिकम्' क्षीरं (वप नाव कर्म
 वा) आरामतरुषु on the trees in the gardens निर्जि कुले when the
 swarms of owls (कीचिक) settled (lit householders) in their huts
 in the hollows of old trees were about to go out मुनि रम्बे—
 The clusters of bright stars looked like the bright drops of
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 ground (स्थली), so the stars were scattered in the sky स्थवीयम्—
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 the topknot of the Sabari of night rose in the sky : e when

the sky was overcast with darkness. For शर्वरीश्वरी compare 'शर्वराश्वरीचिबुरचये तमसि' text p 6 l 13 अम्बरा—The t phnot of a श्वरी may be dangling on her garment (अम्बर) राण्डपरः (दिव) तस्य वण्डवन् बाले (dark) goes with सारे For Siva's dark throat see notes p 2 वय सारे when the young (fresh, recent) atatara (advent) of darkness swallowed all that remained of the evening light. साध्वर्-सध्याया अय साध्य (शेष) तम् निगिर गेनायु (सतनेपाय निगेनायु) that came forth as if to chide darkness. दहन प्रविष्ट दिनवर तस्य वरशाखायु (fingers, branch like rays) The blazing lamps are fancied to be the fingers of the sun. Fingers start from the hand and one of them (called तर्जनी) is employed in threatening or chiding a person. Flames are tapering like fingers. It was believed that the sun, when setting, entered fire. Compare २५० IV 1 'स राज्यं गुरणा दत्तं प्रतिष्ठापिक वमी । दिनानि निदिन तेज सविश्वेव हुनाशा ॥' अररसम्पुसंदीप्तेन कथिता आवृत्ति ये अरर panel 'कवाटमररतुल्ये' इत्यमर 'पुरद्वारं तु गोपुरम्' इत्यमर अरर पुरेण when the city gates as though announced their closing (आवृत्ति) 1; the creaking of their folding panels. It would be better if we could read अवृत्ति आवृत्ति means 'shutting', while आवृत्ति usually means 'revolving' जय जुषि enjoying the pleasure (उपजोष) of lying on their beds. They first lay on their beds for some time and then went to sleep. वरतीमि कथिता यथा यक्षे दिशयिषमाणे (pr p of the desiderative of श्ठी) was about to sleep वरन् गदिय मयी (jump blao, ink) र तद्रूप मलीमसं (dark) तम यस्य जनिष्ठ पुण्यजनानां (goblins) मन्नागर येन 'वातुपाना पुण्याना' अमर (goblins stalk abroad at night. पुण्यजा also means 'वधू' They are guardians of कुबेर's treasures and as such must be awake at night विजृम्भमाणे (growing yawning) तमीमुखे the mouth (or first part) of night. 'रजनी यामिती तमी' अमर मुररित (twanling) विसृतय (वितता ज्या यस्य) धु यस्य (adj of अव्यये) अशेषस्य संसारस्य श्रेयुपी (मति) मुष्णाति इति मुष् तसिन्—Cupid blinds the intellect of every one in the world रतस्य आकल्प (dress) तस्य आरम्भेण शोभते इति शम्भलीजा (procuress) आश्रितं भजते इति 'कुड्नी शम्भली समे' अमर भूषा ornaments, decoration मुजिया = maid harlot शेरभ्या कथ्यमान रसावाळ तेन जल्पाकं (noisy jingling) जघन (loins) यासाम् 'स्वाभ्यापावस्तु वाचाळ' अमर For शेरभ्री, see notes p 90 नीपु young ladies 'समा रूपा जमी वध्व' अमर वशिकायु (empty) विशिरायु (roads) विहरतीति विहारिण्य (wandering) तासु 'वशिक तुच्छरिक्तके' अमर 'रथ्या प्रलोडी विशिखा' अमर (विगतशिरा मुण्डितेय, समन्तादिशीर्यते जनसंमर्देन वा' क्षीर०) अनयज (काम) अनुल्लव

mountains) 'धातुमैन शिलाघट्टैरिक् न विशेषत' इत्यमर पतङ्गस्य
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 p 90 यज्ञपात्रैः पवित्रा पाणय येषाम् (adj of एते) प्रकीर्णा (spread
 round) बहिर्षि (कुशा) यस्य (adj of वेदसि) उद्गतं तेन यस्य the
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 यङ' पा 3 2 166 (यावजूह, जन्तूक, दन्दशूह) निद्राविद्राणानि
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 explains निद्राविद्राण as 'dull with sleep' But elsewhere विद्राण
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 comparative of मरु 'नितुरम्ब वदम्बम्' इत्यमर मम्बरा शिखरे when
 the topknot of the Sabari of night rose in the sky : when

the sky was overcast with darkness For शर्वरीशवरी compare 'शर्वरीशवरीचिकुरचये . तमसि' text p 6 l 13 अम्बरम्—The top! not of a शवरी may be dangling on her garment (अम्बर) छण्डपरशु (शिव) तस्य कण्ठवत् बाले (dark) goes with ०तारे For Siva's dark throat, see notes p 2 बच तारे when the young (fresh, recent) anantara (advent) of darkness swallowed all that remained of the evening light सान्ध्यम्—स ध्याया अय सान्ध्य (०शेष) तर् तिमिर गतासु (तर्पनाय निर्गतासु) that came forth as if to chide darkness दहन प्रविष्ट दिनकर तस्य वरशाखासु (fingers, branch like rays) The blazing lamps are fancied to be the fingers of the sun Fingers start from the hand and one of them (called तर्पनी) is employed in threatening or chiding a person Flames are tapering like fingers It was believed that the sun, when setting, entered fire Compare सु० IV 1 'स राज्यं गुरुणा दत्तं प्रतिपद्यामि वभी । दिनात्ते निहिते तेन सविनेव हुताशनम्' अररसम्पुटसक्रीटनेन कथिता आवृत्ति वै अरर panel 'कषाटमरर तुल्ये' इत्यमर 'पुरद्वारं तु गोपुरम्' इत्यमर अरर पुरेषु when the city gates as though announced their closing (आवृत्ति) by the creaking of their folding panels It would be better if we could read ०वृत्तिषु आवृत्ति means 'shutting', while आवृत्ति usually means 'revolving' शयं जुषि enjoying the pleasure (उपजोष) of lying on their beds They first lay on their beds for some time and then went to sleep चरतीमि कथिता कथा यस्यै शिशयिषमाणे (pr p of the desiderative of शी) was about to sleep चरन् महिष मयी (lamp black, ink) च तद्रत् मलीमस (dark) तम यस्य चनित पुण्यजनानां (goblins) प्रजागर येन. 'वातुधाना पुण्यजना' अमर Goblins stalk abroad at night पुण्यजन also means 'वक्षु' They are guardians of कुबेर's treasures and as such must be awake at night विजृम्भमाणे (growing yawning) तमीमुखे the mouth (or first part) of Night 'रजनी यामिनी तमी अमर मुखरित (twan- ging) वितत-व्य (वितता व्या यस्य) धनु यस्य (अर्ध of ०ध्वने) अशेषस्य ससारस्य शैमुषीं (मति) मुष्णाति इति ०भुर् तस्मिन्—Cupid blinds the intellect of every one in the world रतस्य आकृत्य (dress) तस्य आरम्भेण शोभते इति शम्भलीना (procuress) मणित मन्त्रे इति 'हुट्टी शम्भली समे' अमर भूषा ornaments decoration मुखिष्या a maid harlot सैरन्ध्या बध्यमान रज्जनाचल तेन चत्पाक (noisy, jingling) जघन (loins) यासाम् 'स्वाञ्जल्यल्लु वाचाल' अमर For सैरन्धी, see notes p 90 चनीषु young ladies 'समा स्तुषा जनी घञ्च' अमर . वशिवासु (empty) विशिखामु (roads) विहरन्तीति विहारिष्य (wandering) तामु 'वशिखं तुच्छरितके' अमर 'रथ्या प्रगोली विशिखा' अमर (विगतशिखा मुष्टितेव, समन्तादिशीर्षते जनसंमर्देन वा' क्षीर०) अनन्यज (काम) अनुपव.

यासाम्. 'अनुलवः सहायश्च' अमरः. They went along, with hearts
 aflame. अभिसारिकाम्—see notes p. 33. विरली.. जल्पिते when the
 sweet (मञ्जु) chatter of the females of *Hanusa* lying in the
 ponds, as dull (low) as the jingling of anklets (मञ्जीरः-रम्),
 gradually ceased. 'हंसस्य गोपिद्वय' अमरः; 'वैशन्तः पटवलं चापसरः'
 अमरः. For निद्राविद्राण, see notes above p. 162. निद्रा रसिते when
 the notes of cranes, appearing to grow longer to those that
 were kept awake, as though melted the hearts of separated
 lovers. In the stillness of night, the notes appeared longer.
 भावि...निकरे इव—the lamps scattered about were like the
 shoots of the seeds of the coming day. From shoots
 large trees grow The flickering lamps contained in them
 the potential day that was to dawn. अनेकानि बालचरित-
 चापलानि तस्य उचितं (appropriate to) कौलीनं (evil report) तेन
 कोपितः. 'कौलीनं पशुभिर्युद्धे कुलीनस्वापवादयोः' इति धरणिः. कौलीन
 (कुलीनस्य कर्म भावो वा) according to 'हायनान्तयुवादिभ्योऽण' पा. ॥ 1. 130.
 If we read 'चापलोपचिन' the meaning is 'the scandals that grow
 on account of my follies'. मनसा—there is emphasis on this
 word. *Vide* notes p. 161. यद्येव..स्वाम् if I were an eye sore to
 him, if he were displeased with me इच्छति...वन्तम् but he
 wishes me to be virtuous उप...स्वामिनः for masters teach their
 dependents proper conduct even without words by granting them
 an honour (प्रतिपत्तिः) snited to them स्वदोषेण अन्य मानस यस्य
 अनादरपीडितम् who am pained by the absence of (outward)
 respect (shown by the king) अति...चिन्तयन्तम् who entertain
 various fancies about this most virtuous king यथा...स्थितम् as
 I really am. कटकात्—It will be remembered that Harsha
 was encamped on the अजिरवती (text p. 26. l. 17) गृहीतः (under-
 stood) स्वभावात् येन. परमप्रीतेन—qualifies नरेन्द्रेण. प्रसादात् जन्म यस्य
 springing from the favour (of the king). This qualifies
 all the words from मानस्य to प्रभावस्य. नर्मन् n. amusement,
 merriment.

Uchchhvāsa III.

Verse 1 The principal sentence is सु भूमन् —kings (of the character described in the first half of the verse) are born like fine seasons (prosperous times) through the merit of the subjects (of the people) निन सेहा (निजे वर्षे देवे आदित् अह दे) that plant their affection in their kingdom : # that love their kingdoms, (निजेन वर्षेन वृष्ट्या आदित् सेहा इत्त इत्तं वा दे) that produce moisture (or ghee) by rain वर्षे is a subdivision of द्वीप (as in भरतवर्ष) बहु निना (बहुभि चक्रवर्त्तै अविता) followed by many devoted persons (बहुना भक्ता भक्ता भोक्ताना वा जनेन समूहेन अविता) that are marked by plenty of rice crops or plenty of food 'भक्तमपोऽन्नमोदोऽस्ती स दीदिवि' अमर This verse foreshadows the greatness of पुष्पभूति, the founder of Harsha's family, the treatment he gave to his subjects and the prosperity of his kingdom The metre is अनुष्टुप्

Verse 2 रह्मी द्रष्टुम् to see रह्मी, to obtain wealth: विहायसा गतुम् to sail in the sky, to rise high न मन whose mind is not eager! This verse shadows forth the four principal topics of this उच्छ्वस Here also the king पुष्पभूति conferred an obligation on भैरवाचार्य, the king had a vision of रह्मी in flesh and blood, भैरवाचार्य assumed a semi-divine form and the cousins of बाण became eager to hear the story of Harsha's life The metre is आर्षा

P 38 ll 2-16 अथ समगात् The principal sentence is अथ शरत्समयारम्भे बाण वधूर् द्रष्टु पुनरपि तं नाक्षणाभिवासमगात् Here we have a description of autumn All the words in the locative (singular) qualify शरत्समयारम्भे विरन्ति बलाहका (मेघा) यस्मिन् चातकस्य आसङ्ग करोतीति 'रुक्तापशङ्कास्वातङ्ग' अमर For चातक, see above p 128 When the clouds disappeared the चातक would not get even a drop of water वयन्त कादम्बा (कलहता) यस्मिन् कलहताः are at ease in the rainy season दूर्दुरदिवि—which is an enemy to frogs मयूरस्य मदमुष्णाति इति The peacock dances at the appearance of clouds and so in शरद् when clouds become rare it pines away हसा एव पथिव्यमार्थे सर्वे अतिथि यस्य whose only guest is the swarm of travellers the swans At the approach of the rains हंस were supposed to leave the plains and run to the मानस lake, whence they returned after the rains were over शरद् welcomes

the tribe of हस as guests by offering them clear water
 धौतासिनिभ (०सदृश) नम यस्मिन् In शरद् the sky is blue and clear
 भास्वर भास्वान् (सूर्य) यस्मिन् शुचि शशी यस्मिन् In the rains
 the moon is obscured by clouds तरुण (young, bright) तारागण
 यस्मिन् गडत् (disappearing) मुनासीरत् (इन्द्रस्य) शरासन (धनुः) यस्मिन्
 Rain bows are seen when there are clouds For मुनासीर, see
 pp 17-18 सीदत् (vanishing, sinking) सौदामन्या (विद्युत) दाम
 (streak, girdle) यस्मिन् दामोदरनिद्रायै दुहति इति that (शरद्) was an
 enemy to the sleep of विष्णु दाम उदरे यस्य (दाया उदरे बद्ध) Indro
 विष्णुपु० V 6 20 for derivation विष्णु was supposed to fall asleep
 in आपाद for the four months of the rainy season and to get up
 in कार्तिक Compare 'शापान्तो मे मुजगशयनादुत्थिते शार्द्रपाणौ' मेघदूत,
 'जलधरसमयमिव वनगहनमध्यमुखमुत्तहति' कादम्बरी p 40 of P, 'न खलु
 साम्रतमाचरति जलशयनदोहद देवो रवाङ्गपाणि' कादम्बरी p 124 of P हुन
 (running, flowing) वैद्युतवर्णै (of the colour of lapis lazuli) अर्ण
 (water) यस्मिन् घूर्णमाना (rolling about) मिहिकावत् लघव मेघा है
 मोघ (idle) मघवा (इन्द्र) यस्मिन् मिहिका fog, dew The clouds, if
 at all seen, are very light in autumn and hardly any rain falls
 So इन्द्र, the lord of rain, is then idle निमीलन्त (closing) नीपा
 यस्मिन् नीप is कदम्ब A कदम्ब tree puts forth buds in the rainy
 season Compare 'मरुतवाग्म प्रविभूतसिक्ता वदम्बयष्टि स्फुटोरवेव II'
 उत्तररामचरित III 42, 'कुञ्जलितकदम्बतरो नभसि मासि' हर्ष० 4th उ०, 11th
 part नि कुञ्जे—कुञ्ज trees blossom in the rains निम्बु कन्दले when
 the plantain puts forth no buds मधुसन्दि इन्दोवर (blue lotus) यस्मिन्
 पङ्कजै (water lilies) आरादिनि शेकालिण्या शीतलीकृता निद्र (रात्रि)
 यस्मिन् यक्षिकाभि (jasmine) आमोदिनि मोदमानै कुमुदै (white night
 lotuses) अवदाना (सिता) दश दिश यस्मिन् सप्तच्छदाना भूलिभि
 (pollen) धूसर ममीर (wind) यस्मिन् For सप्तच्छद, see above p 136
 स्तवकिन्ने (formed into bunches) बन्धुरै (lovely) बन्धूवै आवध्यमाना
 अकाण्डस्य (sudden evening hues) यस्मिन् बन्धुक is a red flower
 नीराजिता वाणिम यस्मिन् The नीराजन ceremony was performed
 in शरद् For नीराजन, see p 34 लोद रघु० IV 24-25 उद्दामा
 (wild, unchecked) दत्ति यस्मिन् दर्पण क्षीव (intoxicated) औक्षक
 यस्मिन् औक्षकम् multitude of oxen 'उक्ष्मा सहतिरौक्षकम्' अमर It is
 derived from उक्षन् (म) with affix वुञ् according to 'गोत्रोक्षोक्षे
 रभराजराजन्वराजपुनक्तमनुप्याद्रुक्' पा 1 2 39 (एवम मगूहे वुञ् स्यात्)
 क्षीयमाण पद्मस्य (mud) चरवाल (मगूह) यस्मिन् वाण्डुनि (small
 islands) पल्लविताणि मि धूर्ता (नदीना) रोषासि (banks) यस्मिन् The
 waters having receded, small islands are formed in the rivers
 in शरद् परिणामेन (by being ripe) जादयाना (partially dry)

श्यामाका यस्मिन् अनित प्रियद्रुमशरीरु रज (pollen) यस्मिन्. कठोरा
 त्रपुसत्वक् यस्मिन् त्रपुस cucumber कुसुमै सेरा दारा (reeds) यस्मिन्

✓ P 38 D 17—30 समुप इति समुपलभ्य भूपालात् (दर्पान्)
 संमानातिशय तेन परितुष्टा शतय Linsmen शयमाना applauding
 काश्चि मान —he bowed to those that were older than himself and
 was saluted by those that were younger Explain each of the
 following pairs similarly सम्भ्रान्तेन (excited hurried) परिजनेन
 उपनीत (brought) आसन भेजे he took his seat after his elders
 had taken theirs भव त्कार accepting the hospitality consisting
 of flower offerings &c कश्चि यूयम् have you been happy all
 these days? (I hope you have &c) अप्रत्यूहा = अविज्ञा सम्यवरणेन
 परितोषित द्विजचक्र यस्याम् अत्र क्रिया does the performance of
 sacrifice proceed without obstacles, gratifying the groups of
 Brahmanas by its proper procedure? कतो इय क्रातवी यथा भुव
 do the fires consume the oblations accompanied by faultless
 mantras as prescribed (in works on ritual)? अविकलान् मन्त्रान्
 भव ते इति भाञ्जि (हवीषि) A मन्त्र is अविकल (perfect, entire) when
 it is recited with correct accent and without slurring over any
 letter Compare 'मघ्नो हीन स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह ।
 न वाग्वज्रो यजमान दिनस्ति यथेन्द्रशत्रु स्वरतोऽपराधात् ॥' शिक्षा अविच्छिन्न
 unbroken, continuous वक्षि .योग Is there (I hope there is) the
 same intent application as in years long past to the practice of
 यज्ञविद्या (the lore of sacrifice)? अभियोग —'आभिमुरयेन उद्यम' क्षीर०
 परस्परस्पर्धानुबन्धेन अवध्य (not useless fruitful) दिवस तेन दर्शित
 त्वार येषु The words स, तानि, सा are used in the sense of
 प्रतिदि तान्येव मण्डलानि are there the same assemblies for the
 exposition of grammar, showing their regard (to the study
 of व्याकरण) by days rendered fruitful by continuous
 emulation of each other? Each one of the assembly tried
 to excel the others in the exposition of knotty points of
 grammar On व्याख्यान, the महाभाष्य says 'न केवल चर्चापदानि
 व्याख्यान इति भाव ऐजिति । किं तर्हि ! उदाहरण प्रत्युदाहरण वाक्याध्याहार
 इत्येतत्समुदित व्याख्यान भवति' (Kielhorn Vol I. p 11) परित्यक्त
 जयवर्तव्य यस्याम् which disregarded all other occupations प्रमाण
 गोष्ठी assembly or society for the discussion of the means of
 knowledge This refers to logic The very first topic for
 treatment mentioned in the first Sutra of the न्यायसूत्र is प्रमाण
 Generally four प्रमाण are mentioned त्र- प्रत्यक्ष, अनुमान, उपमान
 and शब्द मन्दीकृत इतरशालेषु रस (liking) येन भीमात्ता—refers

to the पूर्वमीमांसा of जैमिनि and to the उत्तरमीमांसा of बादरायण. In these three clauses वाण suggests that his cousins were पदवाक्य-प्रमाणज्ञ, पद standing for grammar, वाक्य for मीमांसा and प्रमाण for न्यायशास्त्र. अभिनवं सुभाषितं एव सुधा तां वर्धन्तीति. For सुभाषित see p. 11.

3 P. 39 ll. 1-9 अथ...चारयन्. तात a term of endearment applied even by elders to youngsters and by friends to friends. Compare 'नहि कल्याणकृत्कश्चिदुर्गतिं तात गच्छति' गीता. 6. 40. सन्तोषजुषां who are contented (adj. of नः). सततं सन्निहितः विषादिनोदः (intellectual diversion) येषाम्. वैतानः वहिः एव बहिर्मात्रं सहायः येषाम्. किम्...तया what have we to do with being happy (we have but little concern with being happy)? It should be noticed that the first question asked by वाण was 'कश्चित्...सुखिनो यूयम्.' They reply by saying that they have all those things that make for happiness viz. friends (वैतानवदि), amusements and contentment and that they need not bother themselves further, as king हर्ष will look to the rest (to their protection &c.) सरलमुवनानि मुनक्ति (protects). मुनहराजः शेषः सस्य देहवत् दीर्घं. शेष also supports (protects) the earth. शितिमुजः=हर्षस्य. विमुक्तं कीसीय येन. कीसीय— from कुसीद (कुत्सितं सीदति असिन्) with affix च्च्. The kinsmen of वाण administer him a delicate rebuke. यथानिवर्ध as our wealth permits. शैशु...कथाभिः remembrances of past boyish sports and stories of their ancestors यथा...करोत् he performed the usual observances.

✓ P. 39 ll. 10-22 अग्रान्तरे...पपाठ. दुह...वस्तानः wearing a pair of silken Pundra garments, as white as the corner 'of the' peacock's eye, and cut off from a long piece of silk cloth. पट्ट here stands for what is called ṭṭāṭṭ in Marathi. He had cut off two pieces from a long roll of silk cloth. पोष्ट—Manufactured in the Pundra country पुष्ट would correspond to modern Bengal and Bihar. शिराष्टिनः अपाहवन् पाण्डुनी. अवगान end वदित्वा because he was a bard. The bards formed a distinct class, sprung from सुविष father and S'andra mother. दीर्घ . तिलकः whose tilaka (on the forehead) was made of gorochana and clay from a sacred spot (river &c.). Various substances were prescribed as affording fit material for making a tilak. 'सौधेष्टपदवाहं च दिव्यो मत्पसम्भवम् । आहरीष्टमहानिभतुलसीवाहमेव च । ...गोरोचना गन्धपुष्टं जम्बूपाण्डोमवम् । ...स्नानान्ते सर्ववर्णानामाभमानां वर्धय च । स्त्राणि तिलकान्यादुः सन्ध्यादिपुर्वकर्मसु ॥' श्रीमत्कल्याण मयुक्तिः (made smooth and glossy) मीमिः (केशः) वस. अनु...जुम्बिना kissing his short

topknot. निविष्टेन dense with flowers सह वान्ति the colour of his lip was bright because he had chewed betel only once. If he had taken betel very often, his lip would have been dark-red and not विमल. So the reading असहृदुष्युक्त is not good एव हरि the lustre of whose eye was heightened by the application of an eye salve with a pin विनी दधान wearing a simple (not grand) and respectable dress आमदी-पीठिया—a chair तत्काल अपनीति ययवेष्टन यस्य (a lot of पुस्तक) तत्काल निधाय having laid on a stand (यन्त्र) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails, although its band was removed at that very moment. His nails were bright and the rays from them resembled lotus fibres. When he passed his hand round the book in unloosening the string in which it was wrapped, he as though seemed to be tying it up again पृष्ठ स्थाने when a place was assigned behind him to मधुकर and पारावत that sat near (सीट) The two seem to have been persons that played upon flutes by way of accompaniment. So the reading of B 'वशिवाभ्या' = good C and T translate मधुकर and पारावत as bee and dove. What purpose these served is not clear. Perhaps they were pets वशिष-वसुधादेन शिष्यमस्य (from वस + ष) according to 'शिष्यम्' वा 4 4 55. It would mean 'that served as flute-players' प्राभातिकं शिष्यं having taken out the leaf inserted inside as a mark to indicate the portion read in the morning प्राभातिकं प्रपाठक (section) तस्य एव (end) तस्य चिह्नितम् प्रपाठक also means 'reader', the meaning being 'made as a mark to denote the portion read by the morning reader' गृहीत्वा पठिकां he took a small block (the panel) light (not heavy) because there were a few leaves only शालय मयम्—the idea is—the bright rays of his teeth when he recited the verses looked like bright water and like white flowers मुख श्रोतॄणाम् captivating the hearts of his hearers by the sweet intonations of his voice as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue) सरस्वती is spoken of as dwelling in the mouth of a learned man. On गमक the com. says 'गमयति रागस्वरूपमिति गमका असाधारणानि स्वराणां निमीलनानि यानि लक्ष्येष्वांतरमागे इति प्रसिद्धास्तैर्गमकैः स्वरयतिविशेषे' गमक = thus defined 'गमय स्वधृतिस्वान्ध्यायां क्षुल्लतराश्रयान् । स्वरो यो मूढं नामेति गमय स इदोच्यते ॥ कम्पित स्फुरितो नीलो मित्र स्वविरम्य च । आहता दोषितौ चेति गमका सह वीर्यविता ॥' According to the सङ्गीतरत्नाकर, गमक

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opknot. निविष्टेन dense with flowers सङ्ग कान्ति the colour of his lip was bright because he had chewed betel only once. If he had taken betel very often his lip would have been lark-red and not विमल So the reading असङ्गदुष्युक्त is not good. इव हवि the lustre of whose eye was heightened by the application of an eye salve with a pin विनी दधान wearing a simple (not gaudy) and respectable dress आसदी=पीठिका—a chair तत्काल अपनीत सूत्रवेष्टन यस्य (adj of पुस्तक) तत्काल निधाय having laid on a stand (यन्त्र) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails although its band was removed at that very moment. His nails were bright and the rays from them resembled lotus fibres. When he passed his hand round the book in unloosening the string in which it was wrapped, he as though seemed to be tying it up again पृष्ठ स्थानके when a place was assigned behind him to मधुकर and पारावत that sat near (सनीद) The two seem to have been persons that played upon flutes by way of accompaniment So the reading of B 'वाशिकाभा' is good C and T translate मधुकर and पारावत as bee and dove What purpose these served is not clear Perhaps they were pets वाशिक-वशवादन शिल्पमस्य (from वश + ठक्) according to 'शिल्पम्' पा 4 4 55 It would mean 'that served as flute players' प्रभातिक लिप्य having taken out the leaf inserted inside as a mark to indicate the portion read in the morning प्रभातिक प्रपाठक (section) तस्य छद् (end) तस्य चिह्नकृतम् प्रपाठक also means 'reader, the meaning being 'made as a mark to denote the portion read by the morning reader' गृहीत्वा पाठिका he took a small block (his panel) light (not heavy) because there were a few leaves only क्षालय ध्रुवम्—the idea is—the bright rays of his teeth when he recited the verses looked like bright water and like white flowers मुख श्रोतव्यम् captivating the hearts of his hearers by the sweet intonation of his voice, as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue) सरस्वती is spoken of as dwelling in the mouth of a learned man On गमक the com says 'गमवन्ति रागस्वरूपमिति गमका असाधारणानि स्वराणा निमीलनानि यानि हृद्येष्वन्तर्यामि इति प्रसिद्धास्त्वैर्यमकै स्वरातिविशेषे' गमक is thus defined 'गमक स्वध्रुतिस्मानच्छाया ध्रुवन्तरामयाम् । स्वरो यो मूर्धे नामेति गमक स इदोच्यते ॥ कम्पित स्फुरिन् नीलो भिन्न सविर एव च । आह्वानन्दो हितौ चेति गमका सप्त कीर्तिता ॥' According to the सङ्गीतरत्नाकर, गमक

is a certain कम्प of the voice, it enumerates 15 kinds of it 'स्वरस्य कम्पो गमकः श्रोतृचित्तमुखावहः' 3rd chap. 45. गीता एषाठ he sang, chanted. पद्मानमोक्तं पुराणं the Purāṇa promulgated by Vāyu i. the वायुपुराण. सूत says in the वायुपुराण I. 47-48. 'पुराणं तं यदुक्तं मातरिश्वना ॥ पृष्टेन मुनिभिः पूर्वं नैमिषीवैर्महात्मभिः' 1. सूत had it from व्यास (verse 46). The वायुपुराण is one of the ancient of Purāṇas. The topics generally treated of in a पुराण are summarised in the following verse 'सर्वंश्च प्रतिसर्गंश्च वक्षो मन्वन्तराणि च । वंशाद्भुजविरितं चैव पुराणं पञ्चलक्षणम् ॥'.

P. 39 l. 23—P. 40 l. 5 सस्मिन्...लोकयन्. श्रुतिभिः सुभगा गीतिः गर्ते यथा स्यात् तथा. श्रुति is a technical term in music. It means 'a particular division of the octave, a quarter tone or interval.' They are 22 in number. श्रुति are those elementary नादs from which the seven स्वरs (सरित्पपपपि) are evolved. 'द्वयध्वन्यादिकास्-द्वाविंशत्यनुतिरोजनादीषु । तावन्तः श्रुतिसंज्ञाः स्युर्नादाः परपरोक्षोच्चाः ॥ एवं गते च शीर्षे तान्यः सप्त स्वराः श्रुतिभ्यः स्युः' रागविशेष verses 13-14. तार...स्वरेण accompanying the note of the chant in a voice loud (तार) and sweet. Verse 3. The first half contains words that apply both to हर्षचरित and पुराण. तदपि that also. मुनिगीतम् sung by sages अतिपृथु very large. The वायुपुराण contains several thousand verses अतिपृथु surpassing पृथु, the first king (पृथुपतिक्रान्त). For पृथु vide notes on the 2nd verse in the 4th उ०. पावनं holy (applies to both) पावनं also means 'composed by पवन i. e. by वायु'. हर्ष...मिदम् this Purāṇa does not seem to me to differ from the career of Harsha. Verse 4. The four adjectives qualify both गीत and हर्षराग्य. वंशा...वादि that is chanted in notes that are in harmony with the flute (with गीत); where disputants follow their family i. e. where there are no disputes among members of the same family. वंशस्य (flute) अनुगमः ययोः स्त्री ऋग्यो विवादिनी (म्यरी) यत्र; वंशस्य (family) अनुगमः येषां ते ऋग्याः विवादिनः यस्मिन्. The seven स्वरs are grouped into four classes in भरत's नाट्यशास्त्र (Chap. 28. 23) 'चतुर्विधत्वेतेषां मिश्रं श्रुतिधोतः । वादी चैवाथ संवादी क्षनुवादी विवाद्यपि ॥'. Then he says 'विवादिनस्तु ये तेषां स्वादिश्रुतिमन्तरम् । तथा ऋषभगान्धारी धेवतनिषादी'. Those are विवादिस्वरs (viz. ऋषभ and गान्धार, धेवन and निषध) between which there is a difference of 20 श्रुतिs. The रागविशेष (verse 35) puts the matter differently 'रुद्रध्वन्यनिरिनी विवादिनी वैरिणी मिथो भवतः' 1. Those are विवादिs that are separated by one श्रुति (i. e. ultimately 20 श्रुतिs, as there are only 22 श्रुतिs) and are destructive of the harmony of each other. स्पृष्टरज which is clearly pronounced or the rhythmic pauses of which are clear

(with गीत) स्फुट करण (pronunciation) यसिन् or स्फुटानि करणानि यसिन् करण means 'the beating of the hands to indicate the proper ताल' महिनाथ on कुमारसम्भव 6 40 says "करणैस्तालव्यवस्थापकैस्ताडनविशेषै । तदुक्तं रात्रन्दर्पेण 'नृत्यवादिग्रन्थानां प्रयोगवशमेदिनाम् । सख्यान ताडन रोध करणानि प्रचक्षते ॥' इति" स्फुटानि करणानि यसिन् (with राज्यम्) in which the documents (of sale &c) were clear (and not ambiguous) For this meaning of करण see मनु० VIII 145 भरत गुरु weighty (important) because of its conforming to the path of Bharata (with गीत) भरत is the reputed author of the science of dancing and music The extant नाट्यशास्त्र claims to be his work The chant of सुदृष्टि conformed to the rules laid down by भरत भरत गुरु (with राज्य) 'that was wide because it embraced the path (the region) of Bharata' Here there is a reference to भरतवर्ष (India) which was so named according to the वायुपुराण (chap 33 50-52) and the मागधतपुराण (V 4 9 and XI 2 15-17) after भरत, son of कृपम् According to ब्रह्मपुराण (13 57) भरतवर्ष was named after भरत son of दुष्यन्त and सुकुन्तला श्री वातम्—(1) issuing from a sweet throat (with गीत), issuing from श्रीकण्ठ श्रीकण्ठ was the name of the country where हृष्य's ancestors ruled श्रीयुक्त कण्ठ श्रीकण्ठ Or श्रीकण्ठ means शिव Then गीत would refer to the वायुपुराण and not the chanting of it by सुदृष्टि As all learning springs from शिव, the पुराण may also be called श्री० हर्षराज्यम् (with गीतम्) would mean 'which is the realm of joy' These verses serve to introduce the request made by Bapas cousins चत्वार qualifies षष्ठा and अतार पितामहमुखाणि एव षष्ठा Brahma has four mouths वेदाभ्यासेन पवित्रिता मूर्त्य येवाम् (applies to both षष्ठा and अतार) Each of the four Vedas was promulgated by a special mouth of Brahma 1. वेद विष्णुपुराण I ■ ऋग्वेद, यजुर्वेद, सामवेद and अथर्ववेद were respectively created from his four mouths beginning with the eastern उपाया —these are the four methods of policy in politics 1. साम (reconciliation), दान (bribery), भेद (internal dissensions) and दण्ड (open attack) अपर सुख whose mouths are charming by the repeating of the सामवेद or by adopting the policy of conciliation (with अतार), the commencement of which is charming by the employment of reconciliation (with उपाया) साम is the first उपाय गणपति—These are the names of दण्ड's cousins अतार—connect this with परस्परस्व मुखानि षड्लोक्यन् प्रसन्न व्याकरणेऽपि—In the world as well as in grammar they were प्रसन्नवृत्तय &c The words in this clause have two meanings

throughout. प्रसन्ना वृत्तिः येषाम् whose conduct is gracious or mild (with लोके); whose exposition (of पाणिनि's सूत्रs) is clear (with व्याकरणे). It is not possible to suppose that the काशिकावृत्ति of वामन and जगद्गुरु is referred to here. According to Itsing's statement, the काशिकावृत्ति was composed about 660 A. D. But Itsing's statements are rather confused and in our humble opinion not entitled to the weight given to them by western scholars. Vide Dr. Takakusu's translation of Itsing's work (Oxford 1896 pp. 175-176 for what is called वृत्तिसूत्र there) गृहीतं वाक्यं (गुरुवाक्य आसवाक्यं वा) यैः that listened to the words of relatives or elders (with लोके), that had understood the Vārtikas of कात्यायन (according to the com.). वाक्य may refer also to the वाक्यपदीय of भरहृदि. कृतः गुरुपदे न्यासः यैः that followed in the footsteps of their teachers or that had planted their feet on (i. e. had attained) an eminent position (with लोके); कृतः (अभ्यस्तः) गुरुपदेषु न्यासः यैः that studied the न्यास on difficult words (in the Sūtras of पाणिनि). न्यास is a name applied to the commentary of जिनेन्द्रबुद्धि on the काशिकावृत्ति. But it is hardly possible that Bāna refers to it. न्यास was a name given to several grammatical works. Bhāmaha (8th century A. D.) mentions a न्यास, which seems to be जिनेन्द्रबुद्धि's work. 'शिष्टप्रयोगमात्रेण न्यासकारमतेन वा। वृत्ता समस्तपट्टीर्क न कश्चिदुदाहरोत् ॥'. माय in शिशु० II. 112. refers to a न्यास, वृत्ति and निबन्धन (i. e. महाभाष्य). न्यायवेदिनः who knew what was proper; who knew the maxims of grammar. The महाभाष्य mentions many न्यायs like the कूपरानकन्याय (vol I. p. 11), कुम्भीधानन्याय (vol I p. 265), अर्धत्रयीन्याय (vol II p. 231), अविरिचन्याय (vol. III. p. 124). Or न्याय means 'rules for the interpretation of the Sūtras, such as 'अतिरिक्तं वदिरिक्तमन्तरङ्गे' (vol I. p. 26) or 'छन्दो-वत्सुत्राणि भवन्ति' (vol I. p. 37). सु...गुरवः (सुहृत् पुण्य तस्य संग्रहः (सम्पदः) तस्य अभ्यासे गुरवः) that were great in the repeated accumulation of merit; सुहृत् संग्रहस्य अभ्यासः तेन गुरवः who became demohers (of grammar) because they had well studied the संग्रह (a work of व्याप्ति). In the महाभाष्य, the work called संग्रह is frequently referred to 'संग्रहे एतन्नामान्येन परिचितं नित्यो वा स्वात्कारो वेति' (vol I. p. 6) In the days of भरहृदि, author of the वाक्यपदीय, the work was lost. 'प्रायेण संक्षेपरूपीनस्य विधापरिमितान्। सम्प्राप्य येषां करणान् संग्रहेऽस्तमुपागते ॥' वाक्यपदीय II. 481. Therefore it seems unlikely that बाण is serious when he says that his cousins had studied the संग्रह. His sole aim is to bring out similarity between लोके and व्याकरण by puns. सम्...शब्दाः that were called 'good' by

the people, that employed only grammatically correct words महाभारतेन भाविता (purified) आत्मानं येषाम् 'आर्षादिबहुभारवान् दर्वपिचरितान्श्रयम् । इतिहासमिति प्रोक्तं भविष्यद्भूतधर्मसुक् ॥' महा हस्तिन eager to know the stories of heroes सुभाषितश्रवणे रस एव रमायन तस्मिन् अवितृष्णा not free from desire as to the elixir of pleasure of listening to सुभाषितम् For रसायन, see p 55 They had no desires except this वयसि प्रथमा foremost in years वचसि in eloquence महसि in (Brahmanical) lustre यजुषि in sacrificial prayers, or in the (study of) the यजुर्वेद पूर्वं क्वा who had already made an agreement (सद्वर) (to request क्वा to tell the story of Harsha's life) दिवश्च = वक्तुम् इच्छन् सित एव सुधा तदा धवलित कपोलोदरं येषाम्

[40] 6-P. 41 L. 4 अथ मभूत् कमलदन्तश्च दीर्घं लोचनं यस्य दत्ता संज्ञा यस्यै to whom a signal was given दशनानां ज्योत्स्नादा स्तपिता वक्तुम येन The rays of his white teeth resembled moon light दिजानां वापीत् The moon, lord of *dryas*, carried off the wife of his preceptor In this and the following sentences the author finds various faults in the kings and heroes of old to show that only Harsha is spotless Some of the blemishes, however, are merely verbal 'द्विजराज शशधर नक्षत्रेश क्षपाकर' इत्यमर शुद्धारमहण is a महापातक Vide notes p 160 It is to be noted that this passage up to बुधिश्विर &c corresponds almost verbatim with a passage in the वासवदत्ता of सुबन्धु, where however there is no reference to माधवाता, सौदास, मरुत्त, पाण्डु and पृथु Our humble opinion is that examples had already been collected in works that preceded सुबन्धु and क्वा and that both derived their inspiration from them If there is any borrowing between the two then it is क्वा that borrows क्वा adds to the list and also to the phraseology employed in the वासवदत्ता, as we shall show later on Vide Halls Vasavadatta pp 273 276 and pp 337-340 of the Srirangam edition सोम performed राजसूय and became conceited He carried away तारा, the wife of बृहस्पति, and his not give her back though asked by Brahma to do so He had a son from her named बुध Vide विश्वनु० IV 6 See 'सकलजगद्दीयमानबुधकर्णानन्दवारिणी सोमसूर्यवशादिव' हर्ष० 4th c and notes thereon दक्षिते त was separated from Ayus dear to him आयुस् means 'life also आयुस् was the son of पुरुरवस् and उर्वशी The com gives the story alluded to here as follows — 'पुरुरवा पूर्वा दिश नेतु गच्छन्नेनाप्याहृतप्रभूतधनेन विप्रेण यदे निमग्नितो लोभाक्षिप्तस्तदन जिहोर्मुक्तच्छापाव्रष्ट । तस्मिन्मृते विप्रे नृपं विना प्रजा

निवर्तते इति ज्ञात्वा तदायुषा राजर्षिमायुर्नामानमजीजनदिति'. In the वासवदर we have 'पुच्छत्वा ब्राह्मणधनतृष्ण्या विननाशः' नहुष...आसीत्—नहुष desiring another's wife, became a great serpent. Note the भुजङ्ग also means 'a lewd or dissolute person'. नहुष was the eldest son of आयुः. When Indra ran away through fear of the sin of महदहत्या in killing वृत्र, नहुष, who had performed numerous sacrifices, was appointed इन्द्र by the gods. In his vanity he cast lustful eyes on शची, the wife of इन्द्र. At the advice of वृहस्पति, she agreed to yield to his wishes if he would come to her in a palanquin carried by sages. While coming in that way, he struck अमरस्य, who was slow, with his foot urging him to greater speed with the words 'सर्वं सर्वं'. Then अमरस्य cursed him to be a सर्प. *Vide महाभारत वनपर्व Chapter 181. Compare रघु 13. 36.* 'अमेदमात्रेण पदान्मघोनः प्रभञ्जयां यो नहुषं नकारः'. दयाति was the second son of नहुष and married देवयानी, the daughter of शुक्र, who was a ब्राह्मण. आदितं ब्राह्मण्याः पाणिग्रहणं येन—Who took the hand of a Brāhmana girl (i. e. married her); who held a ब्राह्मणी (देवयानी) in his hand (when rescuing her from a well). दयाति fell off from caste usages; perished (i. e. became prematurely old). A male belonging to any one of the four Varnas could marry a girl of the same Varna as himself or of a lower Varna, but was forbidden to marry one of a higher वर्ण. Compare what दयाति himself says 'शविवाद्या हि राजानो देवयानि पितुस्तव' आदि 81. 18. दयाति being a क्षत्रिय, there could be no marriage between him and देवयानी, who was a ब्राह्मणी, according to caste usages. Therefore he incurred sin. शुक्र was the preceptor of दृष्टदर्श, king of the असुरा. The latter's daughter दक्षिणा quarrelled with देवयानी and threw her in a well. दयाति, while hunting, found her there and took her out with his hand. दृष्टदर्श, afraid of शुक्र's curse, wanted to please her. She demanded that his daughter दक्षिणा should be her slave. शुक्र, seeing that his daughter loved दयाति, consented to their marriage. Seeing दक्षिणा in her service, he secretly married her also. When देवयानी complained to her father of दयाति's faithlessness he cursed him to be prematurely old. It will be seen from the above that marrying a ब्राह्मणी was not the cause of दयाति's premature old age, but that the latter was only an incident that occurred later on. वाच of course presses it in his service to find fault with दयाति. *Vide महाभारत आदिपर्व chapter 78-83 Note 'दामयो ब्राह्मणीं राजा विहाय गृह्या-*

मनः । गृहीत्वा दक्षिणे पाणानुजहार ततोऽप्यदात् ॥ chap 78 22 स्त्रीमय
 स्वामवत्—there are three senses, (1) he was born = woman,
 (2) he became a woman, (3) he could think of nothing
 but women : & he was extremely lascivious The last is the
 fault found in him The first two are matters of mythology
 See the following from विष्णुपुराण IV 1 8 ff 'इष्टि च मित्रावरुणयोर्मनु
 पुत्रवामश्चकार । तत्रापहृते होतुरपचारादिला नाम बन्वा बभूव ॥ सैव मित्रावरुणप्रसा
 दात्सुष्टो नाम मनो पुत्रो मेघयामीत्युनश्चेश्वरकोपात् स्त्री सती सोमसुनोर्दुषस्या
 श्रमसमीपे बभ्राम ।' ॥ & also मार्कण्डेयपु० chap 111 सुवस्र, when hunt-
 ing trespassed upon a grove sacred to पार्वती who was promised
 by शिव that whoever trespassed on the spot where it was would
 become a female सुवस्र then again became a female See भागवत
 पुराण 01 अतु निर्दयता cruelty of killing living beings cruelty in
 killing (his own son) अतु सोमक had 100 wives and only one
 son in old age. The son अतु was once bitten by an ant and
 the whole royal family was very much distressed and therefore
 he wanted a hundred sons 'विगस्तिवैरपुत्रत्वमपुत्रत्व वर भवेत् ।' वनपर्व
 chap 127 12 He sacrificed his only son and after smelling the
 smoke of his fat his queens gave birth to a 100 sons The
 com gives the story "सोमकस्य राज्ञो अतुर्नाम एव पुत्रोऽभूत् । स च
 एवपुत्रत्वात्पुत्रत्व वरमिति जानन्नद्विष्य पुरोधसा अभ्यधायि 'बहूपुत्राश्चेदिच्छति
 तदस्य सुतस्य वषया होमं कियताम् । ततो यावत्सो धूममाजिघ्रन्ति ता पुत्रैरुज्यते'
 इति । स चापि घ्नानामपहाय तथा कारितवानिति ।" See वनपर्व chap 127-
 129 मार्कण्डेयसनेन—by his great liking for arrows (i.e. for
 fighting) by his vice of begging रसातलमगात्—went to पाताल,
 perished रसातल is one of the seven पाताला अतल, वितल, सुतल,
 महातल, रसातल, तलातल and पाताल माघाता, son of सुवनाश, conquer-
 ed the earth and wanted to vanquish इन्द्र Indra offered to hand
 over his kingdom when he would conquer the demon लवण
 So माघाता attacked लवण, who had secured a शूल of miraculous
 powers from शिव माघाता perished with all his army in the
 fight against लवण & ले रामायण उत्तरकाण्ड chap 67 The रामायण
 does not mention that the son and grandson of माघाता
 accompanied him in the fight पुरकुत्स करोत्—पुरकुत्स, though
 practising penance committed a bad deed on the daughter of
 मेकल (the suggestion being that he had intercourse with a
 वन्यका a maiden) मेकलान्यका means the river नर्मदा पुरकुत्स
 was guilty of bad conduct while practising penance on the
 Narmada The com. says 'पुरकुत्स पुरा तपश्चरन्नेकायां स्नानं कुर्वन्का
 मप्यङ्गनामालोचय कामाविष्टो नीचिमुससर्त्त The वासदत्ता has 'पुरकुत्स

निवर्तते इति ज्ञात्वा तदायुषा राजर्षिमायुर्नामानमजीवनदितं'. In the वासवदत्ता we have 'पुरुषेणा माक्षणेन वृण्वया विननाशः' नहुष...आसीत्—नहुष, desiring another's wife, became a great serpent. Note that भुजङ्ग also means 'a lewd or dissolute person'. नहुष was the eldest son of आयुः. When Indra ran away through fear of the sin of महाहत्या in killing वृत्र, नहुष, who had performed numerous sacrifices, was appointed इन्द्र by the gods. In his vanity he cast lustful eyes on शची, the wife of इन्द्र. At the advice of बृहस्पति, she agreed to yield to his wishes if he would come to her in a palanquin carried by sages. While coming in that way, he struck अगस्त्य, who was slow, with his foot urging him to greater speed with the words 'सर्वं सर्वं'. Then अगस्त्य cursed him to be a सर्प. *Vide* महाभारत वनपर्व Chapter 181. Compare रघु० 13 36. 'अमेदमात्रेण पदान्मघोनः प्रभक्षया यो नहुषं चकार !'. ययाति was the second son of नहुष and married देवयानी, the daughter of शुक्र, who was a ब्राह्मण. आहितं ब्राह्मण्याः पाणिग्रहणं येन—Who took the hand of a Brāhmana girl (i. e. married her); who held a ब्राह्मणी (देवयानी) in his hand (when rescuing her from a well). पणन fell off from caste usages; perished (i. e. became prematurely old). A male belonging to any one of the four Varnas could marry a girl of the same Varna as himself or of a lower Varna, but was forbidden to marry one of a higher वर्ण. Compare what ययाति himself says 'अविवाद्या हि राजानो देवयानि पितृश्रवः' आदि० 81. 18. ययाति being a क्षत्रिय, there could be no marriage between him and देवयानी, who was a ब्राह्मणी, according to caste usages. Therefore he incurred sin. शुक्र was the preceptor of द्रुपद्वर्मा, king of the अनुरा. The latter's daughter शर्मिष्ठा quarrelled with देवयानी and threw her in a well. ययाति, while hunting, found her there and took her out with his hand. द्रुपद्वर्मा, afraid of शुक्र's curse, wanted to please her. She demanded that his daughter शर्मिष्ठा should be her slave. शुक्र, seeing that his daughter loved ययाति, consented to their marriage. Seeing शर्मिष्ठा in her service, he secretly married her also. When देवयानी complained to her father of ययाति's faithlessness he cursed him to be prematurely old. It will be seen from the above that marrying a ब्राह्मणी was not the cause of ययाति's premature old age, but that the latter was only an incident that occurred later on. वाण of course presses it in his service to find fault with ययाति. *Vide* महाभारत आदिपर्व chap. 78-83 Note 'तानसो ब्राह्मणी राजा विद्याय नहुषा-

तम ॥ गृहीत्वा दक्षिणे पाणायुजहार ततोऽव्यात् ॥ chap 78 22 स्त्रीमय
 प्रभवत्—there are three senses, (1) he was born a woman,
 (2) he became a woman, (3) he could think of nothing
 but women : & he was extremely lascivious. The last is the
 fault found in him. The first two are matters of mythology.
 See the following from विष्णुपुराण IV 1 8 ff 'इष्टि च मित्रावरुणयोर्मनुः
 पुत्रवामश्चकार । तत्रापहृते होतुरपचारादिला नाम कन्या बभूव ॥ सेव मित्रावरुणप्रसा
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 become a female. सुपुत्र then again became a female. See भागवत
 पुराण 9 1 जन्तु निर्दयता cruelty of killing living beings, cruelty in
 killing (his own son) जन्तु सोमक had 100 wives and only one
 son in old age. The son जन्तु was once bitten by an ant and
 the whole royal family was very much distressed and therefore
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 smoke of his fat his queens gave birth to a 100 sons. The
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 तदस्य भुतस्य वपसा होमं कियताम् । ततो यावत्सो धूममाजिघ्रति ता पुत्रेभ्युत्पन्ते'
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 So मान्वाता attacked रुक्म, who had secured a शूल of miraculous
 powers from शिव मान्वाता perished with all his army in the
 fight against रुक्म *Vide* रामायण उत्तरकाण्ड chap 67 The रामायण
 does not mention that the son and grandson of मान्वाता
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 practising penance, committed a bad deed on the daughter of
 मेकल (the suggestion being that he had intercourse with a
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 was guilty of bad conduct while practising penance on the
 Narmadā. The com says 'पुरुकुत्स पुरा तपश्चरन्नर्मदायां स्नानं कुर्वन्का-
 मप्यद्रनामालोक्य वामानिष्टो नीतिमुत्ससर्' The वासुदेवा has 'पुरुकुत्स'

कुत्सित एवामवेत्' कुवल्याश्वः—According to the मार्कण्डेयपुराण (chap. 20 ff.) the king कृतध्वज had secured a horse named कुवलय. He pursued a demon that had disturbed the sage गालव in his austerities and went to पाताल. After various incidents which need not be detailed here, he married मदारसा daughter of a नाग अश्वनर. मुज-ग्रहात् by resorting to the world of नाग (viz. पाताल), by associating with मुजङ्ग (rakes). अश्वतरकन्या means 'the daughter of a mule'. न परिग्रहार् did not omit. The com. gives the story differently 'कुवल्याश्वो राजा दृगयाक्रीडनप्रसङ्गे धर्मातुरो मञ्जनरमसेन सरसीमवतीर्णो रसातले प्राप्तोऽश्वतरामिषां नागकन्यामुद्वानिति'. The वासदत्ता has 'कुवल्याश्वो अश्वतरकन्यामपि जगाम. प्रथमपुरुषकः the first man; foremost of bad men. क is added according to 'कुत्सिते' पा. 5. 3. 74. कुत्सितः पुरुषः पुरुषकः. परि... पृथिवीम् violated पृथिवी; humbled the earth. पृथु was the first king. During his reign, on account of a draught, people were dying of hunger and the earth yielded nothing. People came to him. He took his bow, when the earth assumed the form of a cow and ran away. Then पृथु pursued her and got from her whatever he desired. Vide विष्णुपुं. I. 13. कृकलासभावे in being a chameleon (Marathi सरदा). वर्णसङ्करः—a combination of colours; confusion of castes (by intermarriage). It is well known that the chameleon changes the colours of its skin. वर्णसङ्कर was looked upon as sinful. Compare गीता I. 42. 'सङ्करो नरकायैव.' नृग gave by mistake the cow belonging to one राज्ञः to another. The real owner and the donee had a dispute and came to the king's palace to get it settled. नृग, being absorbed in pleasures, did not see them for many days. They cursed him. 'अधिना वार्ष-सिद्धयर्थं यस्मात् नैवि दर्शनम्! अद्भुतः सर्वभूतानां कृकलासो भविष्यति ॥' रामायण उत्तरकाण्ड Chap 53. 18. The वासदत्ता says 'नृगः कृकलासतामयम्.' सौदा...क्षितिः by सौदास the earth was not protected but (only) disturbed or agitated. नरक्षिता (goes with क्षितिः). नरक्षिता (instru. sing. of नरक्षित) will also mean 'who killed human beings' (with सौदासेन). To protect the earth is the first duty of a king. 'क्षयिदस्य परो धर्मः प्रजानामेव पालनम्' मनु 7. 144. King सौदास also called कल्माषपाद, when tired by hunting, asked a sage named क्षति the eldest son of वसिष्ठ to make way for him on a road. When he did not move the king whipped him, whereupon the sage cursed him to be a राज्ञः subsisting on human flesh. नरान् क्षिणोति इति नरक्षित. See महाभारत आदिपर्व chap. 176. नरम्—the story of नर is well-known. अवशं अशुद्धयं यस्य who was not master of the

secret of managing dice गृहीत्वा चाभदर्यं राजन्माह्वसिर्गृह ॥ निरुप-
 विप्रेश्वापि दत्ताभदर्यं तुव १ वनपर्व Chap 77 18-19 अश्रुजनि अश्रुजनि
 हृदय च यस्य whose heart and senses were not under his control
 This is the fault found in him and also that कृति overcame him
 (while हृदय had controlled his senses and his reign was an era of
 righteousness). दमयन्ती chose नल, though even gods like इंद्र
 had attended the स्वयवर. कृति enraged at this entered the body
 of नल, नल became addicted to gambling, lost his kingdom in
 favour of his brother who was an expert in gambling, and had
 to leave his country After various vicissitudes, he learnt
 अश्रुहृदय from कलुषर्षा and regained his wife, kingdom &c. *I*de
 वनपर्व Chap 53-77 The वासवदत्ता has 'नल वनिनाभिभूत' मित्र

गाद had his mind disturbed in regard to the daughter
 of मित्र, had a weakness for his friend's daughter The last
 is the fault found in him One's friend's daughter should
 be like one's own daughter संवरण—एवं had a daughter
 named तपती, who was married by king संवरण who was a devotee
 of the sun. *I*de आदिपर्व Chap 171-173 इह (मित्र) राम तस्य
 उन्मादिन (intense love), इहा रामा (a handsome woman) तस्या
 उन्मादिन (by his mad love for) The latter is the fault found in
 दशरथ दशरथ died when राम left for the forest to keep his father's
 promise given to कैकेयी वातकीर्ण refers to सहस्राजुन A king,
 according to ancient ideas, should be मोक्षदाप्रतिपालक and not
 पीडक गो पीडनेन also means by troubling a शायक for a cow
 कावेरीय, a king of मादिमती on the जयंदा, took away the calf of the
 कामधेनु of जमदग्नि, father of परशुराम परशुराम killed him His sons
 killed जमदग्नि when परशुराम in revenge took the vow of destroying
 the क्षत्रिय race *I*de वनपर्व chap. 115-117 इह बहु सुवर्ण यस्य to
 whom plenty of gold was dear इह बहुसुवर्णक येन who performed
 a sacrifice called बहुसुवर्णक (in which there was gold and nothing
 else : & in which the utensils were of gold and gold was
 distributed like water) देवानां दिव्य ब्रह्मपति तस्य बहुमत (liked),
 देवानां दिनानां च बहुमत The fault found in him is that he was not
 देव मत् (while हृदय was देवदिजबहुमत) *I*de विष्णु IV 1 'मरुत्तस्य
 यथा यक्षस्तथा वसामवभुवि । सर्वे हिरण्यं यस्य यक्षवत्पतिशोभितम् ॥ अगाधदिद
 सोमेन दक्षिणामिदिनातय । यक्षः परिवेष्टार सदस्याश्च दिवीकृत ॥ 18-19 The
 verse मरुत्त परिवेष्टारो मरुत्तस्या &c is well known to every Brāhmana
 मरुत्त desiring to rival इंद्र asked बृहस्पति to officiate at his sacri-
 fice, but the latter refused So he had it performed by बृहस्पति's
 brother सुवर्ण बृहस्पति was very much pained at the prosperity

of मरुत *vide* chap 8 36 *vide* महामारुत आश्रमेधिरुपर्व chap 6-10
 For शन्तनु see above p 153 अतिव्यसनात् through extreme attach-
 ment वियुक्तो वाहिन्या separated from the river (Ganges),
 separated from his army One who is separated from an
 army is left all alone (एकाकी) To cry because he was left
 alone does not become a great king The वासवदत्ता has
 'शन्तनुरतिव्यसनादने विललाप' वन—means 'forest' (with पाण्डु) and
 'water' (with मत्स्य) मदनरसेन आविष्ट overwhelmed by the
 passion of love, that has tasted the fruit of the मदन tree
 For this story see आदिपर्व chap 125 He had been cursed by
 sage किन्दम that he would die when he had intercourse with his
 wife गुरु हृदय whose heart was despondent through fear (of
 the prowess) of his teacher (द्रोणाचार्य) गुह्यम् also means
 'great fear' It does behove a king to give up truth through
 fear, however great it may be When द्रोण made a terrible
 havoc in the Pandava hosts, a rumour spread that अश्वत्थामा
 (son of द्रोण) was killed द्रोण who believed implicitly in the
 truthfulness of युधिष्ठिर asked him what the truth was द्रुप, who
 knew that it was only an elephant named अश्वत्थामा that was
 killed, said 'हन् कुजर,' the latter word being uttered in a very
 low tone The old man heard only the first word, laid aside his
 weapon in grief, when युधिष्ठिर killed him *vide* द्रोणपर्व chap 190
 Compare 'सुतस्य बभूवुर्गोमिति विदुः शर्मप्रयुनि' हर्ष 6th 30 The वासवदत्ता
 omits 'गुरु हृदय' हृदय बभूवुम् thus there has been no king without
 (some) stain अयम् बभूवुः यस्मात् कने except (governs the abla-
 tive) तथाहि—Here follow several sentences in which राज्ञः shows
 by his words how हर्ष emulates the deeds of gods and heroes of
 old राज्ञः भूत (1) by Indra the moving mountains possessed of
 wings (क्षु) were made steady by Harsha who subdues armies,
 feeble kings that had formed coalitions were paralysed In
 this sentence the king is shown as doing what इन्द्र did For
 the cutting off of the wings of mountains see p 81
 अथ अथा (1) By Brahmā (यज्ञरथ) the earth (धरा) was placed
 over the heads of the serpent (भोजिन्) अथ, इव (इव) the fear
 of the people's forgiveness was shown to the circle of the
 remaining kings For अथ, see above p 115 अथ पुनः भूत (1)
 अथ पुनः having charmed the ocean king (सिंहासनात्), made
 हर्ष his own (wife), इव (इव) the law of the king was
 made his law राज्ञः भूत (1) अथ, इव (इव) the king of the
 king's country on the south-west There is a reference to the conquests of हर्ष

in this and some of the following sentences बलिना नाम By Bah (king of असुर) the great serpent (वासुकि) was let loose, who (वासुकि) had unloosened up his coils round the mountain (मन्दर), by the powerful Harsha, the great elephant (दर्पशत) was abandoned (in the forest), having loosened a king from the coils (of the trunk) वासुकि was the rope in the सागरमथा, while मन्दर mountain (भूवृक्ष) was the churning handle, which must have had round it the coils of वासुकि The churning was done both by gods and demons Compare 'मन्दरमिव सुरा सुररमसध्रमितवासुमिवपणशीणेन' हर्ष 4th व० मोचिर्न भूयत वेष्टन येन As to the reference to हर्ष the com says 'श्रीकृष्णो नाम राजा विल दर्पशतेनो पञ्चादमदेन हस्तिना वेष्टित तत श्रीहर्षेणारुह्य यत्न वसाभोचितोऽप्री दन्ती च रोषा द्ने परित्यक्त इति वार्ता' देवे कुमार —by God, कार्तिकेय was crowned (as the commander-in-chief of the gods against the demon तारक), by the Lord (हर्ष), कुमार was crowned This may refer to the fact that हर्ष crowned his own son in his life time We think, however, that the reference is rather to some other prince It may be कुमारगुप्त, the elder of the two princes of Malava, that were the companions of Harsha in his boyhood Or कुमार may be the king of माण्डवोत्तिप referred to in the 7th उच्छ्वास स्वामि शक्ति by कार्तिकेय who felled the enemy with one stroke, his weapon (called शक्ति) was made famous by the lord (हर्ष) who destroyed his enemies at one stroke, his prowess was made known स्वामी is a name of कार्तिकेय He wielded a weapon called शक्ति and killed the demon तारक कार्तिकेय is also called शक्तिधर नरसिंहेन कम —नरसिंह (Vishnu in his man lion avatara) that killed his foe (हिरण्यकशिपु) with his own hand (not with weapons) manifested his valour the best of men (हर्ष), who destroyed his enemies in person (not with the help of an army) showed his might Perhaps the word विक्रम (which means a footstep) contains an allusion to the वामनावतार परमेश्वर —the great शिव took the hand of (१८ married) Durga the daughter of Himālaya by the great Lord (हर्ष) tribute (कर) was levied from the inaccessible (दुर्ग) Himālaya regions According to Bühler this passage refers to Harsha's conquest of Nepal लोक निभक्त by Brahma guardians of the world were appointed in the quarters and the treasures of the world were divided among the first born (kings) 'हिरण्यगर्भो लोकेन स्वधर्म्यधुरानन' इत्यमर For लोकपाल, see above p 140 भुवनवैश्व means the whole universe or world अयमयनाम् the kings like मनु and शुक्र that

were first born लोक विभक्त by the lord of the world (हर्ष), guardians of the people (great officers) were appointed in the regions and the treasure collected (by taxation) from the whole world was distributed among Brahmanas. For this distribution, vide Intro. XL and notes p 146 There is a third meaning suggested लोकनाय means बुद्ध कोश is the Buddhist dictionary of बसुवधु Compare 'शुक्रैरपि शान्त्यशामनकुशलैः कोशः समुपदिशद्भिः' हर्ष 8th and 5th para महासमारम्भा Great beginnings (with कृत्युग), great undertakings or efforts (with हर्ष) The propriety of प्रथम is this. According to Pauranic accounts, the present is the 7th Manu called वैवस्वत Fourteen Manus are equal to a day of ब्रह्मा, which latter again is equal to 1000 महायुग (constituted by the four युग, कृत्त, त्रेता, द्वापर and कलि) A day of ब्रह्मा is called कल्प It will be seen therefore that numerous कृत्युग have passed away since the world began. In the first कृत्युग, however, very great beginnings had to be made as everything was new, the earth had to be made steady &c, in the succeeding ones there were no such great beginnings पूर्व क्रमेण in the order of the lineage of his ancestors. सु. माणानाम् It is long since we entertained the desire to hear अव्यस्तान्तमणय magnet नीर निष्ठुराणि—dry and hard (with लोहानि), without taste (appreciation) and harsh (with मनांसि) क्षुद्रकानाम् of insignificant (or mean) persons स्वभावेन सरसानि (affectionate, appreciative) मृदूनि च These two words are the opposite of नीरस and निष्ठुर इतरेषाम् of those who are not क्षुद्रक भार्गवो वदुः—we saw above (text p 171 29) that Bana's ancestor वत्स belonged to the भार्गववधु

△ P 41 ll. 5—18 बाणस्तु यासीत् न हितम् you did not say what would be reasonable (or fit) The idea is that it does not stand to reason that a puny narrator like बाण could narrate the wondrous tale of Harsha's life. अपटमान मनोरथ दसिन् अपर जल्पयामि I am of opinion that your curiosity cannot secure its object शक्या तुयं those who are eager to secure their object are generally wanting in the proper estimate as to what is possible and what is not possible स्वार्थे तु देवा ते ऋषयः or स्वार्थाय तुष्यन्ति ते ऋषयः or तुष्य may mean simply 'desires' प्रियवचनवधाया अवघे रसः (passion, liking) तस्य रमसेन (excess) मोहिता प्रविवेक—judgment. क-क Two things show great disparity or incongruity between two things परमातिथि परिमाण यस्य the capacity of which is as small as

that of an atom बहुद्वयम्—refers to Bana. For महासूत्रम्, see above p 102 परिमितेषु वर्णेषु वृत्ति (वर्तन, जीवन) येषाम् that are produced by a small number of letters, that subsist upon &c. The letters of the alphabet which go to make up words are very few संख्यामनिगच्छन्ति numberless वाचस्पते = बृहस्पते अगो चर = अविषय सरस्व भार even the goddess of speech will find this (narration of हर्षचरित) a very heavy burden. अविबलम् entire एक द्वयम् if your curiosity will be satisfied with a part, then I am ready अधिगता कतिपयाक्षरलवा ते लघीयसी which is light by having acquired a few drops of letters जिह्वा was originally जह (when बाण was a child), but later on it acquired agility What is nimble can turn in any direction विमन्यत्—what more (can be desired)? This is the best combination to induce a person to wax eloquent परि दिवस the day is almost ended. पक्षाहम्बमाना कषिकिरणा एव जटाभार तेन भास्वर—(1) brilliant with the tawny rays, resembling matted hair, that hang down in the west (with पूषा), brilliant with matted hair hanging behind resembling the tawny rays of the evening sun (with राम) भगवान् goes with राम and पूषा भारीवो राम—Rāma of the भृगु race viz परशुराम महाहृदे in the great lake निमज्जति sinks, bathes पूषा the sun समन्त हृदे—As to the extirpation of the क्षत्रिय by परशुराम, see 'परशुराममिव क्षत्रक्षयणक्षीण परशुपाशविहित' हर्ष० 4th उ० and notes thereon परशुराम accumulated the blood of the slaughtered क्षत्रिय in five lakes 'त्रि सप्तकृत्वा पृथिवीं कृत्वा निःक्षत्रियां प्रभु । समन्तपञ्चके पञ्च चकार रुधिरहदान् ॥ स तेषु सर्वनामास भृगून् भृगुकुलोद्बह ।' वनपर्व 117 9-10, see also आदिपर्व 2 3-5 Bana very frequently refers to the story of परशुराम समन्तपञ्चक was in कुरुक्षेत्र Compare 'जामदग्नयेन च क्षाम्यमन्युश्चितिशिलासम्बरकुलाय मानसपद्मशीतलेषु क्षत्रियक्षतजहृदेष्वस्त्रायि' हर्ष० 6th उ० तथा पचन्त they assented with the words 'let it be so

6 P 41 ll. 19-32 अथ गच्छत् The first sentence is 'अथ प्रदोषारम्भ वपुर्भिश्च सार्धं तथैव गोष्ठ्या तल्ली (बाण) मधुमदेन (by the intoxication of wine) पल्लविता (reddish) मालवीकपोला तद्वत् कोमल आतप (glow) यस्य मालवी a lady from Malva मुब्रलितेऽहि when the day had closed (it folded itself like a bud) वम लम्बमाने when the sun hung down kissing darkness, being very red as though through the closing of the lotus plants The idea is—when the sun was about to set the day lotuses closed their petals. The poet fancies that the sun, on finding that the कमलिनी did not respond to his feelings, became angry (red)

and began to kiss darkness instead (in revenge against the कमलिनीs) रवि तमसि when darkness came hurrying on in the sky following the track of the horses of the Sun, as though it (तम) were Yama's buffalo. The simple idea is that the east first became dark and that darkness gradually spread over the whole sky up to the western horizon. A buffalo is dark and Yama's buffalo must be particularly so; गृह वस्त्रेषु when the bark garments hanging from the roofs (पटल) of the huts (कुटीरक) of house ascetics were removed along with the patches (च्छेद) of the red sunglow. Ascetics may wander from place to place or may have a fixed abode. They had exposed the garments for drying and removed them at nightfall. The lingering red glow also vanished. कृते कर्मणः (पाप) पुण्याति इति ऋषिः तस्मिन् पुण्याति loc sing of प्र प of पुर् 9th con. गगनं object of पुण्याति कलि धूमे when the smoke issuing from the places where the sacred fire was kindled filled (lit nourished) the sky the smoke that removed the sins of the hali ago सनियमे that had undertaken the performance of some vow 'नियमस्तु स परमार्थनित्यमागन्तुसाधनम्' इत्यमरः शीनव्रतं अस्ति अथ इति ऋषिः वि लोले restless because it was the time for amusing themselves (by moving about here and there) Just when the sun went down the house wives had some time which they spent in strolling about विदीर्षमाणा हरिता इयामाकशालिपूयिषा यासां before whom were spread green bundles of the lay of इयामाव corn. दुग्धासु that had been milked. कपिला a cow (from its tawny colour) वेदानां sacrificial (from वेदानां) 'अनुविराट्शोरस्त्री वितानम्' इत्यमरः दग्धापादः=अग्नि (तन् देह न पातयति इति) वृत्ते निहरे (आसजे) उपविष्टे दग्धाग्निनेन जटिले looking hairy with antelope skin जटिलः ascetic wearing matted hair ब्रह्मासनं अप्यासे इति ऋषिः ब्रह्मासनं means a posture of the body for profound meditation. It seems that ब्रह्मासन was a generic name applicable to any āsana, such as पद्मासना 'आनादोगासने ब्रह्मासनम्' अमरः (ब्रह्म सम्प्रति भाग्यं ब्रह्मासनम् भ्याम्) योग उपाय ध्यानमेव योग इति वा गस्यानाम्) Some define it as 'उपवासुती दद्यात् निवृत्त्याहम्भिर्भेदे' शास्त्रनिमित्तं भावमाना अनेकानि शिष्या दग्धिन् The meaning is that the disciples came running and clapping their hands (as boys would do) or that the disciples came running being called by the clapping of the preceptors' hands अथ-रतेन under the supervision (lit with the permission) of languid and old teachers of the Yeda. अथ-महर्षिः तन् वदति इति or अथ-उ प्रवक्ष्यामि दद्यात्

सु तथा उद्विरति इति that recited (it emitted) disconnected lines (दण्डक) of the text or that recited the texts in such a way that many lines were dropped (in the effort to recite) The idea seems to be this—naughty and dull boys were called upon by their wearied old teachers to perform सध्यावन्दन either by repeating what the teacher would himself first pronounce or by repeating what they had been taught before In this process the careless boys omitted certain portions and loudly repeated the rest The old and wearied preceptors did not seem to notice the lapses of the students : सन्ध्यां पति that listened to the evening prayer The reading समवधीरपति is in one way better, meaning 'that treated with contempt the evening prayer' बट्टर dullard, compare 'मुनिनाथोऽवि.. कृपावानात्मान बट्टरसद्वेभ्य कतिकृत्वो न दत्तवान्' ह्य० 8th उ० विट sensualist, dandy तारका भाख्या (name) वस्य (adv) of ज्योतिषि समुम खे (it) when in the sky (र) emerged the lights called stars : e when the stars began to twinkle तथै तस्यो he stood in the same company (as before) नीत प्रथम याम् (प्रहर) येन who passed the first part of the night गणपति—गणपति was one of the four cousins of बाण mentioned above (text p 39 l 30) निमीलित्वा (closed) दृष्ट्वा (eye) येषां अनुपजाता निद्रा येषाम्—They could not sleep (through expectant curiosity) though they closed their eyes सूर्योः लयताम् that waited for the rise of the sun दमस्त also close their buds at night and wait for सुदीप्य when they bloom

■ 41 l 33—P 42 l 12 अथ रेरे तुये चतुये प्रतिकुम्ब waking up Verse ■ This is cited by the काव्यप्रकाश as an instance of the figure स्वभावोक्ति For जाति or स्वभावोक्ति चादौ notes p 4 The principal sentence is तुरङ्ग इमा (पृथ्वी) सुरेण विलिखति (paws, scratches) पश्चा सार्धं having stretched his foot behind, त्रिक मुद्यै having lengthened out upwards his body that was stretched (to full length) by bending the lower part of the spine 'दृष्टवशाधरे त्रिकम्' अमर (पृष्ठाशोऽध ऊर्ध्वो सार्धो त्रिकदृष्टलिकम्—क्षीर०) वितत adv of लङ्गम् or we may take it as an अव्ययीभाव, त्रिक्स नत्वा विततं यथा स्वात्तथा द्राघयति is a denominative verb from दीर्घे भास रशि with bent (आमुस) neck having rested his mouth on his chest मर्ता धूय having tossed his mane grey with dust पास fodder अनवरत चलत् प्रोथ यस्य तत् अ प्रोथ ०त्वोश्च तुण्ड यस्य स ०तुण्ड (nostril) 'घोणा तु प्रोथमस्त्रियाम्' अमर मन्द शब्दायमान gently neighing शब्द करोति इति शब्दायते, according to 'शब्दे रकलदाभकण्वमेधेभ्य करणे' वा 3 l 17 The metre is सप्तपदा Verse ■

कुर्वन् (तुरङ्गः)—the object is कन्धराम् (neck). आभुयं पृष्ठं यस्य. मुख...कटिः bringing his loins near his mouth. आतिरक्षीम् curved sideways. लोलेना...केसरेण that (कोण) was struck with his restless and waving mane that dropped down particles of dew (तुदिने). केसर is that part of the mane which is on the forehead निद्रा...कषायम् that was reddish through the itch after sleep (or through sleep and itch). कषति—the subject is तुरङ्गः and the object is कोणम्. निविडिता श्रोत्रशुक्तिः येन that closed his shell-like ears (with his mane). स्वङ्गन्ति पक्ष्माग्राणि तेषु लग्नाः प्रतनुसक्तकायसिन् (the corner of the eye) on the restless lashes of which stuck small particles of chaff. सुरेण—as to be connected with कषति. The metre is सप्थरा. ज्ञातयः=बान्धवाः. पूर्वो...प्रायः were understood their intention by the discussion that had already taken place. उदात्तः allusion, reference.

P. 42 l 13—P. 43 l 12. श्रूयताम् ..जनपदः. The principal sentence is अस्ति...श्रीकण्ठो नाम जनपदः. पुण्य...तीर्थः which was inhabited by the meritorious, as though it were the abode (आवासः) of Indra descended upon the earth पुण्यवृत्तः all means 'gods'. It was believed that those who accumulate merit by the performance of sacrifices went to Indra's heaven and returned to the earth when their merit was exhausted. Compare 'त्रैविद्या मां सोमपाः पूतपापा यदेतिह्या स्वर्गंति प्रार्थयन्ते । ते पुण्यमासात् सुरेन्द्रलोकमश्नन्ति दिव्यान्निवि देवमोगान् ॥ ते स मुक्त्वा स्वर्गलोकं विशालं क्षी पुण्ये मल्ललोकं विदग्धि' भगवद्गीता Chap. IX. 20-21. असद्वीर्णे वर्णान् व्यवहारसिन्धु (व्यवहारः सितिश्च) यसिन् where the practices and usages of the (four) Varnas were not confused. कृतयुगस्य व्यवस्था यसिन्. In कृतयुग there was no वर्णसङ्कर, nor was there any in the country of श्रीकण्ठ. If we read कृतयुग, then we dissolve as कृता कृतयुगस्य व्यवस्था यसिन्. स्वल...क्षेत्रः abounding as it did in land lotuses, its fields were broken by ploughs (हलम्) the points (शोत्र) of which uprooted lotus fibres and which caused the humming of bees, as though they (हल) sang the excellent (सारा) qualities of the soil. स्वलक्ष्मण—distinguish them from water lotuses, that are simply वनस्पतः. शोत्रैः उन्मूल्यमानानि मृगालानि येषाम् 'मुष्माग्रे मोहहलयोः शोत्रम्' अमरः. उद्गीताः मेदिन्याः साराः गुणाः येः. There is a play on the word गुण (quality, string) The मृगालाः are गुणाः. The poet fancies that the hum of bees on the lotuses that were uprooted is a song declaring the fertility of the soil. उदित्यमानानि क्षेत्राणि यस्य. क्षीरो...न्दरः that was dense with rows of plantations (वाटः-रम्) of Pundra sugarcane, as though they

(rows) were watered by clouds that had drunk the waters of the milky ocean गुग्गु is a very sweet variety of sugar-cane. The poet fancies that the sweetness must be due to their being watered by clouds from क्षीरसागर (and not from the salt ocean) It is a general rule that the qualities of effects arise from similar qualities in their causes. Compare 'कारणगुणपूर्वकं कार्यगुणो दृष्ट' शेषिकमुद्र II 1 24 or the न्याय 'कारणगुणा हि कार्यगुणानामभ्यन्तरे' नति सीमान्त the borders of which were in every direction crowded (सङ्कट) with heaps of corn, as though they were strange hills, separated (from each other) by threshing floors जलपान threshing floor चामन place The heaps were big like hills. The poem says 'खलपानचामनि खलपादैः' : a. it takes it to mean by the owners or watchmen of the threshing floors' (खलपान चाम वेपाम्) This is not good सम भूमि the ground of which was thickly covered (जटिलित) with beds of cummin seed (जीरक) being watered by the pots of the water wheel क्षीरे says that, according to कौटिल्य, उद्धातन means 'घटीयन्न' We must ascribe the same sense to उद्धात 'उद्धातन घटीयन्नम्' अमर उर्वरा कृत adorned with rice fields extending (beyond their proper limits) on account of the very fertile soil. 'उर्वरा सर्वसत्साध्या' अमर For शालेय see p 118 घटीय is the comparative of उह The idea is —the land surrounding the rice fields also was fertile and so beyond the fields proper grew ricecrops due to the fact that some grains were carried away by the birds or by the ants and grew luxuriantly there वाक हित that had stretches of wheat fields (गोधूमचामन) variegated (किमीरित) by heaps of *R. yamasha* beans bursting as they were ripe and rendered brown (कपिशित) by the split pods of mung. मुद्ग is Marathi मूग पाकेन विशारव राजमाषा वेपां निर्वरे किमीरितानि है The next clause is महिष विपिन महिषगृहे प्रतिष्ठिता (mounted) मधुकृत् शेषाक्ष है मधिलक्ष्मि है (adv. of शेषाक्ष) कीट लक्ष्मि (शेषाक्ष) that were followed by sparrows greedy (लम्पट) for the swarms of insects The insects (probably flies) pursued the cows (as they had ulcers on their backs or feet &c) and were in their turn pursued by चटका अवटु (भीमा) तस्यां घटिता घण्टा एव घट्य तासां रटितेन रमणीये charming with the tinkling of jar-like bells bound round their necks 'कम्पुमीवा त्रिरेखा सावदुर्घोटा कुकारिका' अमर अट्टिरटवी that wandered over the forest हर क्षरद्भि that dropped milk (from their udders), as though it (milk) were the milky ocean drunk by the bull of Siva

कुर्वन् (तुरङ्ग) — the object is कधराम् (neck) अभुङ्ग पृष्ठं यस्य मुखं कटिं bringing his loins near his mouth अतिरक्षीम् curved sideways लोलेना केसरेण that (कोण) was struck with his restless and waving mane that dropped down particles of dew (तुङ्गिन्) केसर is that part of the mane which is on the forehead निद्रा कषायम् that was reddish through the itch after sleep (or through sleep and itch) कषति — the subject is तुरङ्ग and the object is कोणम् निविडिता श्रोत्रशुक्ति येन that closed his shell like ears (with his mane) त्वद्गति पद्मायाणि तेषु लघ्ना प्रतनुवुसकणा यस्मिन् (the corner of the eye) on the restless lashes of which stuck small particles of chaff क्षुरेण — is to be connected with कषति The metre is लम्बरा चातय च बाधवा पूर्वो प्रायः who understood their intention by the discussion that had already taken place उदात्त allusion, reference

P 42 l 13 — P 43 l 12 श्रूयताम् जनपद The principal sentence is अस्ति श्रीकण्ठो नाम जनपद पुण्य तीर्थ which was inhabited by the meritorious, as though it were the abode (आवास) of Indra descended upon the earth पुण्यकृत् also means gods. It was believed that those who accumulated merit by the performance of sacrifices went to Indra's heaven and returned to the earth when their merit was exhausted Compare 'त्रैविद्या मां सोमपा पूतपापा यदेतिद्धा स्वर्गंति प्रार्थयन्ते । ते पुण्यमासाद्य तुरेन्द्रलोकमश्नन्ति दिव्यान्दिवि देवभोगान् ॥ ते त मुक्त्वा स्वर्गलोकं विशालं क्षीणे ज्ये मर्त्यलोके विवशन्ति' मगधरीता Chap IX 20 21 असद्वीर्णे वर्णानां व्यवहारस्मिती (व्यवहार स्मितिश्च) यस्मिन् where the practices and usages of the (four) Varnas were not confused कृतयुगस्येव व्यवसायः यस्मिन् In दृग्युग there was no वर्णसङ्कर, nor was there any in the country of श्रीकण्ठ If we read दृग्युगं, then we dissolve it इति दृग्युगस्य व्यवसायः यस्मिन् स्थल क्षेत्र abounding as it did in land lotuses its fields were broken by ploughs (हलम्) the points (चोत्र) of which uprooted lotus fibres and which caused a humming of bees as though they (हलम्) sang the excellent (मार्) qualities of the soil. मल्लमल — distinguish them from water lotuses that are simply मलम् चोत्रे उन्मूल्यमानानि मृणालानि देवान् 'मुण्मात्रे श्रो-हलयो चोत्रम्' अमर उद्गीता मेनिन्वा मारा गुणा ये There is a pun on the word गुण (quality strain) The मृणालाः are गुणाः The poet fancies that the hum of bees on the lotuses that were uprooted is a song declaring the fertility of the soil उन्मूल्यमानानि देवानि यस्य र्धृते नरः that was dense with rows of plantations (वाट-वृक्ष) of Pundra sugarcane as though they

(rows) were watered by clouds that had drunk the waters of the milky ocean पुष्ट is a very sweet variety of sugar-cane. The poet fancies that the sweetness must be due to their being watered by clouds from क्षीरसागर (and not from the salt ocean). It is a general rule that the qualities of effects arise from similar qualities in their causes. Compare 'कारणगुणपूर्वक कार्यगुणो दृष्ट' वैशेषिकसूत्र II 1 24 or the न्याय 'कारणगुणा हि कार्यगुणानामभन्ते' प्रति सीमान्त the borders of which were in every direction crowded (सङ्कट) with heaps of corn, as though they were strange hills, separated (from each other) by threshing floors खलधान threshing floor धामन् n place. The heaps were big like hills. The com says 'खलधानधाममि खलपादै' : it takes it to mean by the owners or watchmen of the threshing floors' (खलधान धाम वेधान्). This is not good सम भूमि the ground of which was thickly covered (अटिलित) with beds of cumin seed (जीरक) being watered by the pots of the water wheel. क्षीर० says that, according to कौटिल्य, उद्गातन means 'वदीयन्न'. We must ascribe the same sense to उद्गात 'उद्गातन वदीयन्नम्' अमर उर्वरा द्रुत adorned with rice fields extending (beyond their proper limits) on account of the very fertile soil. 'उर्वरा सर्वसत्त्वाद्या' अमर. For शालेय see p 118 वरीय is the comparative of उह. The idea is—the land surrounding the rice fields also was fertile and so beyond the fields proper grew ricecrops due to the fact that some grains were carried away by the birds or by the ants and grew luxuriantly there पाक दित that had stretches of wheat fields (गोधूमधामन्) variegated (किर्मरित) by heaps of *Rajamasha* beans bursting as they were ripe and rendered brown (कपिशित) by the split pods of *mudga*. सुह is Marathi मूग पाकेन विशरारव राजमाषा तेषां निकरे किर्मरितानि ते. The next clause is महिष विपिन महिषपृष्ठे प्रतिष्ठिता (mounted) गायन्त गोपाला ते पालितानि ते (a lot of गोधने) कीट सुते (गोधने) that were followed by sparrows greedy (लम्पट) for the swarms of insects. The insects (probably flies) pursued the cows (as they had ulcers on their backs or feet &c) and were in their turn pursued by चटकाः अबटु (श्रीवा) तस्या घटिता घट्टा एव धस्य तासां रटितेन रमणीये charming with the tinkling of jar like bells bound round their necks 'कम्पुग्रीवा त्रिरेखा सावटुर्घाटा रुकाटिका' अमर अटद्विरटवी that wandered over the forest. हर शरद्भि that dropped milk (from their udders), as though it (milk) were the milky ocean drunk by the bull of Siva

and then distributed in many places (*viz* the cows) for fear of disease (i. e. indigestion). वाष्प...तुषै. that were fed on very tender grass. वाष्प...तुण means 'grass that can be cut with tears' : i. e. very soft and tender. Note 'कृत्स्नैरधिकार्थवचने' पा. 2. 1. 33. (स्तुतिनिन्दाफलकमर्थवादवचनमधिकार्थवचन तत्र कर्तरि कर्णे च तृतीया कृत्यै. सह प्राग्वत् । वातच्छेष तुणम् । काकपेया नदी । सि. कौ.). कृत्य means potential participles 'गोधनं स्याद्रवां व्रजे' अमरः धवलितानि विपिनानि यस्य. The cows were white विविध.. देशः the districts (उद्देशः) of which were variegated with black antelopes in thousands, as though they were the eyes let fall (from heaven on earth) by Indra (शतमन्युः) blinded by the smoke of the offerings of various sacrifices शत मन्यवः क्रतवः अस्य इति शतमन्युः Indra also has a 1000 eyes, eyes are कृष्णक्षार (dark and variegated) The pupil is dark, while the corners of the eye are reddish and the other part is white, hence the word कृष्णक्षार. For the 1000 eyes of इन्द्र vide 'सहस्रनेत्रदर्शनयोग्या जयन्तीमिव शची' हर्ष ० 4th उ० and notes thereon. धवल शोभितः adorned with regions whitened with the pollen of Ketaki groves that scattered about white dust, as though they (regions) were the entrances of the city of Siva grey with the ashes sprinkled over the lord of प्रमथः प्रमथः are the attendants of शिव उद्गूलनम् smearing the body with ashes शिव is represented as fond of this शाककन्दलैः श्यामलितानि ग्रामाणां उपवण्टे (समीपे) काश्यपीपृष्ठानि वसिन्. शाककन्दले. with the shoots of vegetables, or 'with vegetables and plantains' काश्यपी—the earth, so called because परशुराम, after vanquishing the क्षत्रियः, made a gift of it to काश्यप. 'क्षोणीज्या काश्यपी क्षिति' अमरः. परमपालीभिः with rows of young camels Understand उपलक्षितः after this, in accordance with the Sutra 'इत्थम्भूतलक्षणे' पा. 2. 3. 21 For वरम, mark the Sutra 'शृङ्गलमस्य बन्धन वरमे' पा. 5 2. 79 (शृङ्गलव वरम). The instrumentals from प्रस्फोटिने to पश्चिक्तेः qualify दाशमण्डपैः. पीतुपलवैः प्रस्फोटिन येयु—where (the dust on the feet of travellers) was rubbed off with the tender leaves of the Pilu tree For this use of प्रस्फोटिन compare 'पश्चिक्तेपादप्रस्फोटनपूनि-भूमरेवपलवैर्दाशमण्डपायानाम् (अटवीप्रवेशप्रपातां)' हर्ष ० 7th उ० last para, 'विशालकार्पाटिकप्रस्फोटिनचरणपूतिपूसरसिसन्ध्यान्धिनोपवण्टैः' कादम्बरी p 223 of P. प्रस्फोटिन may also mean 'pierced' The com says 'प्रस्फोटिनेन/रावर्णाहने.' वरपुटेः पीटितानि (squeezed) मानुजुह्रीरानि (citron leaves) तेषां रसेन उपपिष्टैः besmeared. मानुजुह्री is Marathi महाटुंग. सेच्यता विविना कुङ्कुमचैः रताः तैः हन पुष्पप्रकर. येयु—where the saffron filaments gathered at their pleasure (by the travellers) served

as the offering of flowers प्रत्यमाणां (fresh) कलना रस तस्य पानेन सुसुप्ता पथिका येषु वन गृहेतिव—the poet fancies that the vine arbours under which the travellers rested were as though the water-hostels where nectar was given by wood nymphs. The juice of the sweet grapes that the travellers eat is like nectar. The words from अस्फोटिते to अपिदि suggest certain characteristics of a प्रपागृह (Marathi पाणपोई). The dust in a प्रपा may be cleared away with पट्टा it may be उपलिप्त with colouring as green as मातुलुङ्गीरलस. Offerings of flowers (पुष्पप्रकर) are made on the floor of प्रपा. Travellers take rest after drinking water (रसपान) there. द्राक्षामण्ये —is to be connected with विलो र्मेय खुन्ति (bursting open) पलानि यासाम्—a / of दाहिमीना बीजलम् पुष्पाभिराग यासाम्. The reddish grains of the pomegranate look like the red beaks of parrots. The poet fancies that the redness of beaks stuck to the seeds when parrots pecked them कलः समारूढ कपिकुल तस्य वपोले सदिह्यमानानि कुसुमानि यासाम्. The flowers of the pomegranate trees looked like the cheeks of the monkeys that had climbed them so that one had difficulty in distinguishing them. विलोमनीया उपनिगमा यस्य तो approaches to which (country of श्रीकण्ठ) were fascinating वनराजे पीयमान नारिकेरमासव (the wine of coconut juice) येषु—a / of उपवनै पथिकलौकेन लुप्यमाना (pillaged) पिण्डखजुरा (datetrees) येषु a / of उपवनै गोलाहलेल्लिखमान मधुरामोद (मधुर आमोद यस्य) पिण्डीरस येषु पिण्डी is a kind of palm tree. For गोलाहल, see p. 54. चक्षुभिर्जर्जरिता आख्या येषु आरुह a plant growing in the Himalayas with cooling properties. वृते—a / of वधै अजुन is a kind of tree. गोकुलानां अवतारेण कलुषित कूलकीलाव येषाम्—the water on the edges of which was rendered turbid by the descent of herds of kine. अरुण्य a traveller शरण्य that afforded refuge शरणे साधु शरण्य according to तत्र साधु' पा 4 4 98 अरण्यधरावधै forest pools अवध्यानि वनरमाणि यसिन् the hollows (or valleys) in the forests of which are not barren (on account of pools) करमेन्दो हित परमीय, &c. notes on शङ्खभ्य and वसीय p. 94 उद्गाणां (camels) समूह औदकम्, उरभाणां (rams) समूह औरभकम्, according to गोश्रोश्रोहोरभराजराजयराजपुत्रवत्समनुष्याजाद्वय' पा 4 2 39 (एभ्य समूहे बुभु स्वात्) Vide औषक p. 166 वृन सम्बाध (crowd) यसिन्. In the next clause दिशि चित्, the principal part is वदवानां चित् full of the wandering droves of mares (वदवा) विलो लम्पानाम् that were smeared with the juice of saffron plots that were crushed

(मृदित) by their rolling (विलोठनं) on them समाकृष्य 'smeared with unguents' For the rolling of horses on saffron spots, compare रघु 4 67 विनीताध्वजमास्तस्य सिधुसीरविचेष्टनै । द्युधुर्वाजिन स्कन्धोहमदुह्मकेसरान् ॥ ' The poet fancies that the mares were smeared with saffron and wandered about (as अभिसारिकाs would do) for seducing the horses (seven) of the Sun. उद्रप्रोषपुटे and उमुल्ले are equivalent to उद्रतप्रोषे and उद्रतमुल्ले —with their up turned nostrils and mouths उदर पिबतीनाम्—the poet fancies that the mares turned up their noses because they wanted to take in the wind (प्रमज्जन) for the purpose of producing speed in the young lying in their wombs वातहरिणीनामिदं—This word has several senses वातहरिण is a very swift kind of deer The wind gods (Maruts) are supposed to be drawn by deer पृषदश्च is a synonym of वात The word may also suggest the sense 'that surpass the wind (in speed)' अनवरतानां क्रतूनां धूम तेन अभकार तस्मिन् प्रवृत्तै that were produced (kindled) in the darkness of the smoke of &c वाणै —fires हस्य have white wings and hence the fires are fancied to be हस्यूयः हस्य move about in the dark (अभकार) resembling the smoke &c There is an apparent विरोध between अभकारप्रवृत्तै and भवलिप्तमुक्ताः What springs from darkness cannot whiten the world If we read गुणै for वाणै, then the meaning is similar By the performance of क्रतुs merit is produced पुण्य and वज्र are poetically said to be white सङ्गीत लोक with the vast resources (prosperity) of which the mortal world resounded, as though with peacocks intoxicated by the sound of drums मुरज्ज a drum beaten in a concert Peacocks are overjoyed when it thunders They mistook मुरज्जव for thunder Another sense is suggested by सङ्गीत मत्तै—the wealth of the people was so vast that they were mad after singing &c शशि वृत्तै whose conduct was as pure (अवदात) as the rays of the moon (with virtuous men) that were round (वृत्त) and bright like the rays of the moon (with pearls) गुणिभि (with pearls) would also mean that were strung together प्रसाधित adorned पथिक गतै विवृण्यमानानि (pillaged) स्फीतानि (abundant) फलानि येषाम् (with trees) विवृण्यमान स्फीत वल् (येष्वर्थे येषाम्)—the guests obtained plenty of money in that country, which (money) was distributed by them among other travellers अभिगमनीय sought for (by all guests) इव (with big trees) मृग कृत that was steadied (protected) by the headmen of villages (महत्तर) clad in garments of deer skin bearing the fragrance of musk, as

though they were the hills at the foot of the हिमालय For मृगमद, see p 61 मृग दिने (with एषादे) means 'covered with the hair of the deer scented with &c' The musk-deer is found in the Himalaya range. महसरे with एषादे means 'very large' 'पादा प्रत्यन्तपर्वता' अमर. महसर as the name of an officer occurs in numerous grants (compare I A. vol VIII p. 20 and vol XII p. 25) The word occurs in the 7th उद्घाट also. प्रोक्ष्य समे on the lotuses of which with upraised stalks were seated the best of birds (with reservoirs of water), on the lotus of which with upraised stalk was seated Brahmā (with the navel of Vishnu) 'महाराज कमलम्' इत्यमर For नारायणाभि, see notes pp 20 and 29 above For दिजोत्तम as meaning ब्रह्मा, see 'दिवारस्तु दद्यात्पृथिवीरक्षोऽपि नाभियस इव' इत्यं 4th वं first para. प्रोक्ष्य मण्डित also conveys another sense The best of Brāhmanas in thousands sat on thousands of leaves near the lakes in that country for performing सध्मावन्दन &c मयिनः क्षिपिमि where the ground (or earth) was washed with streams of churned milk (with महापोषे and रश्मि) मयिनं also means 'buttermilk' 'तत्तु दध्निष्मयित पादाग्न्यध्वनिं निर्जलम्' अमर महापोष a big hamlet of cowherds महान् शोष (uproar) देयु (a / of रश्मि) At the time when the gods and demons began to churn there must have been a great uproar. पूरिताश्च the regions of which were filled (with जनपद) The directions were filled with great uproar at the time of churning or the effort of churning, satisfied the hopes (of the gods and demons) जनपद a country

॥ P 43 ll 13—21 यत्र दैवम् यत्र दृष्ट्य where wrong doctrines faded away, as though washed by the water of the tears due to the smoke of the three fires 'दक्षिणाग्निर्गार्हपत्याहवर्गिणी त्रयोऽग्नयः । अग्निप्रयमिदं त्रेता' अमर As the people stuck to Vedic rites, heresies departing from the Veda ceased to exist कुदृष्ट्य also 'weak eyesight' Weak eyesight may be cured by medicines applied to the eye, which cause the eye to drop tears. पच्य दुरिताणि sins were not seen (as vanished) as though burnt by the fire of the bricks (दृष्टा) that were being baked for constructing altars As the people were virtuous no sins were committed The poet fancies that sins vanished because they were consumed &c Explain the following उद्घाट similarly छिद्यमानं यथाय दास येन स न्दास परशु तेन पाटितं clef मल भीत इव as though washed by the streams of the clouds made up of the

smoke of sacrificial fires (सिद्धिम् म.). For clouds being formed of smoke, see notes p. 106 वर्णसङ्कर (a combination of colours) may be washed with water and then no colour would remain गुरा इव as though cut up by numerous chisels (रक्षु) for shaping (घटने) the stones of the temples. 'रक्षु पञ्चाशता' अमरः. महा द्रवा calamities ran away, as though routed by the tumult of the making of महादाता महादाता is a name of certain very munificent gifts (16 in number), the first being द्रवापुत्रदान उपद्रव a misfortune or national calamity (such as a famine) दीप्य दिवा इव as though heated by thousands of blazing kitchens in the great sacrifices. 'सत्रमाप्तादने यज्ञे' अमरः द्रव प्राणिना इव as though frightened by the sharp sound of the holy drums beaten at the marriages of bulls. On the eleventh day after the death of a person, a bull is let loose along with cows, which is called वृषोत्सर्ग or वृषविवाह 'यज्ञादनुह मेवम दम्य वीर्यवृद्धी वृषः । मेवमोक्तं वरिष्ठाद स्वर्गोक्तं म गच्छति ।' अदम्यवृद्धं untimely deaths अमर्ये वृषोत्सर्गो व 'वेदमार्गं लो गच्छ' अमरः इत्यत्र — Distress or calamity ईप्सि are usual & all to be said. 'अग्निवृद्धिर्वाग्निर्द्विर्वृद्धः इत्यमरः सुकः । अग्निवृद्धिर्वाग्निर्द्विर्वृद्धः इत्यमरः सुकः ॥' इति २ अमरः ॥ अमरः सुकः इत्यमरः extreme proximity of kings (as an encampment of soldiers while her hostile or friendly) अमरः ईवम् As the sun is visible (power) rested with यज्ञे, दृष्टेयं could be 'be come a day (1 r 1) in that court

यसिन् As thousands of sacrifices were performed, a vast store of merit was accumulated In कृतयुग also there was vast merit So the country is fancied to be an encampment. In a camp also fires blaze forth at night. Or the reference may be to the fires in the नीराजन ceremony of the camp Vide p 34 The com shows that कृतयुग also means 'king' 'कृत प्रति-समाहित युग दय स्वपक्षपरपक्षरूपं येन स राजोच्यते' पद्ममेव आसनं तसिन् स्थितं ब्रह्मर्षि (ब्रह्मा चासौ ऋषिश्च) तस्य ध्यानेन आधीयमान (brought about) सकलस्य अकुशलस्य (evil, calamity) प्रशमय यसिन् (with अवतार), पद्मासनं आसनभेदं तसिन् स्थिता ब्रह्मण्य तेषां ध्यानेन &c Brahma sits on the lotus in the navel of विष्णु For ब्रह्मा warding off evil, compare 'त्रिभुवनोपप्लवप्रशमकुशापीडधारिणेव दक्षिणेन करेण' (text) p 4 l 20 In the country there were ब्रह्मर्षि (saintly Brāhmanas) sitting in the *yogic* posture called पद्मासन In this आसन the right foot is placed on the left thigh and the left foot on the right thigh, the toes are to be firmly held by the hands, the chin is to be on the heart and one has to look at the tip of the nose 'वामोरूपरि दक्षिण च चरणं सस्याप्य वामं तथा दक्षोरूपरि पश्चिमेन विधिना धृत्वा पराभ्यां हृदम् : अङ्गुष्ठौ हृदये निधाय चिबुकं नासाग्रमासोकयेदेतद्भ्यापिबिना द्वाकारि यमिना पद्मासनं प्रोच्यते ॥ हठयोगप्रदीपिका महावाहिनी great river, great army विपक्षं कुरूणाम् that was as though the enemy (: & the rival) of the country of उत्तरकुरु An enemy (विपक्ष) has large armies In the country described there were both large armies and large rivers उत्तरकुरु is one of the four द्वीपा near मेरु (भीष्मपर्व 6 13) The great river there is the Ganges 'दक्षिणेन तु तीरल्लमेरो पार्श्वे तयोत्तरे । उत्तरा कुरुवो राजन् पुण्या सिद्धनिवदिता ॥' भीष्मपर्व 7 2 If we read विशेष the meaning is 'that throws off (into the background) : & surpasses' वि पुरस्य like the conqueror of the three cities : & like Siva, that desired to conquer (: & that equalled in splendour) the three cities of the Asuras (with the country) For त्रिपुरदाह, see p 113 above. ईश्वर शिव तस्य मार्गेणा वाणा ते सन्त्याप तस्य अनभिज्ञा सकलजना यसिन्, ईश्वरस्य नृपस्य मार्गेण तस्य &c The idea in the latter case is either that the people of that country did not know the harassment due to the exacting demands of the king or that they did not know how to solicit favours from the king सुधारसेन (by chunam or whitewash) सिकानि पवलयद्वाणि तेषां पद्मया पाण्डुर The country had whitewashed houses and so resembled moonlight. In चन्द्रलोक there must be houses sprinkled with nectar (as the moon is full of सुधा) मयुमत्ता. (intoxicated by

drink) मत्तकाक्षिन्यः (handsome and fascinating women) तेषां भूषणरवेण भरितं भुवन यस्मिन्. मत्तकाक्षिणी—मत्ता क्षीया इव काशते भाति इति मत्तकाक्षिणी. The com. says that मत्तकाक्षिणी also means 'यक्षिणी'. यक्षः are the servants of कुबेर. नामाभिहारः, carrying away the name (and depositing it in another place) i.e. a synonym. As there was the jingling of the ornaments of मत्तकाक्षिणी, the country was a synonym of कुबेरनगर. स्वाप्तीश्वरः—the modern Thanesar. जन...श्रेयः—श्रीकण्ठ was a large country of which स्वाप्तीश्वर was a part.

७ P. 43 l. 32—P. 44 l. 6. वस्तपो...गृह्यत. The principal sentence is यः...अगृह्यत. We have to supply अगृह्यत in each clause. कामादयतनम् abode of Cupid or the temple of Cupid. लासकेः = नदैः. यम...बुभिः—the country was so well guarded that enemies were as much afraid of it as of Death. For चिन्तामणि, see above p. 135. वीरश्रेष्ठम् It was the home of heroes. गन्धर्वनगरम्—गन्धर्वः are the musicians of the gods गायनैः by singers. विश्वकर्मा—is the architect of the gods and presides over all arts विश्वानिभिः by artisans, by those skilled in the 64 arts. 'मोक्षे पीडानमन्यत्र विज्ञानं शिल्पशालयोः' अमरः. वैदेहकैः = वणिग्भिः. 'वैदेहकः सार्धेवाहो नैगमो वाणिजो वणिक्' अमरः. घृत...वन्दिभिः—bards looked upon it as a gambling house. In a gambling house fortunes are made (and also lost) in a day. Bards were richly rewarded in that country. विट...दण्यैः by sharpwitted men (or crafty) it was looked upon as a club of clever voluptuaries सुकृतपरिणामः as the fulfilment (ripening) of their good deeds. Travellers got there everything they desired. It is only through one's good deeds in former lives that one is so fortunate as to secure whatever one desires. असुरविबरम्—vide notes p 90. वातिकैः—com. paraphrases as 'विचरन्त्यसन्निभिराचार्यैः'. Probably there is a pun on the word वातिः which means 'mad' and 'those whose heads are turned by the thought of amassing money.' Mad men are confined in dark places. That country gave as much money to fortune hunters as असुरविबर was supposed to yield. शा...भिः it was looked upon as a Buddhist monastery by those who wanted tranquility of mind. महोत्सवसमाजः concourse of people on a great festival. चारुदैः wandering actors (देशान्तरभ्रमणाजीवनि इति चारुणः). वसुधारा stream of wealth. Munificent gifts were made to Brāhmanas in that country.

७ P. 44 ll. 7—11 यत्र च...प्रमदाः. In this paragraph, each adjective independently qualifies प्रमदाः. Further in each pair of

adjectives there is an apparent contradiction due to श्वेत्तद्वर्णमिव possessing the gait of elephants, having sexual intercourse with chundalas 'चण्डालपुत्रमातङ्गदिवकीर्तिजनहमा' अमर. If they were मातङ्ग (in the 2nd sense), they could not be शीलवत् (of pure conduct) गौर्वै fair, Gauris (पावती) वैभवता attached to pomp and luxury, attached to a place where no शिव existed विगत भव यस्यात् तस्मिन् रता If they were पावती, they must be भवत (and not विभवत) इयमा handsome lark इयमा is a handsome lady described as 'शीते मुखोष्णमर्वाङ्गी रीमे या सुदृशीतला । तस्मान्ननवर्णाया सा स्त्री इयमेति कथ्यते ॥' पद्मं decked with rubies, having the colour of (red) lotus What is dark cannot be red इयमा also means 'nights' and पद्मरामिण्य would mean 'loving lotuses' Nights cannot love day lotuses धवल वदना whose faces are bright with white teeth, whose mouths are pure like those of pure Brahmanas मदि मना whose breath is fragrant like wine, whose breath with wine If they drank wine their mouths could not be pure Wine-drinking was forbidden to all, particularly to Brahmanas Vide notes above p 160 चन्द्र वपुः whose bodies are charming like the moon, whose bodies are (hard) like the चन्द्रबान्त stone क्षीरपुष्प is a very delicate flower अ गम्या not to be approached by gallants, not to be approached by serpents कञ्चुकिन्य wearing a bodice, female serpents (lit possessed of slough) कञ्चुकिन्य also means 'libidinous' वृष त्रिय whose glory as wives spread far and wide (also 'whose beautiful hips are broad'), whose retinue of women is large 'कलत्र श्रोणिमार्दवो' अमर दरिद्र लिता possessed of a slender waist, counted among the poor हास्यवत् possessed of beauty, possessed of salt अप्रमत्ता not rash or careless not intoxicated प्रसन्न (clear) उज्ज्वल रस (colour) चासान्, प्रमत्तावत् उज्ज्वल रस वेपान् प्रसन्ना means 'wine' Vide notes p 143 on प्रसन्ना अरीतुका that did not wear the marriage thread, that were free from (girlish) curiosity For the meaning of अरीतुका compare रघु. 8 1 'अथ तस्य विवाहकौतुकं रलितं विभक्तं च पार्श्वे' Being grown up (प्रौढ) they must once have worn the marriage thread

15 P 44 l 12—21 यत्र च परिजना In this passage the poet describes that the women possessed naturally those things which they had added by way of decoration and so the latter were really superfluous चक्षुः दामानि their very eyes are a natural wreath for the head, the garlands of lotus petals are

■ mere burden Their eyes were darker than the blue कुवलय
जलक किरणानि the images of their tresses reflected in their
(bright) cheeks were ear-ornaments unimpaired (in beauty)
the tender leaves of the *Tamala* (placed on the ear as ornament)
were superfluous Their tresses were darker and more glossy
than तमाल leaves प्रियवन्ता talk about their husbands आद्यन्त
show, external appendage कपोला दीपा their (bright) cheeks
alone caused continuous light (आलोक), the jewelled lamps at
night were merely (for the sake of) pomp कुल जालिका the veil
(जालिका) was merely an appendage worn because it was the
custom of high born ladies to wear one वाद्य साधनम् playing on
the lute was an external accomplishment (i.e. an accomplish-
ment for display) पटवास perfumed powder Their smile was
bright like camphor and when they smiled their breath was
also fragrant like camphor 'पिष्टात पटवामक' अमर (पटो वास्यते
नेन) अमर.—The redness of their lips surpassed that of saffron.
निर्गुण useless लावण्यकुलङ्क a stain on their beauty The paste
of saffron only marred the beauty of their complexion परि
रता canes for striking in joke Their arms were fur and
slender like cane यो विदध drops of perspiration due to the
warmth of youth विदग्धा fine artful विशाल रत्ना square
like broad crystal slabs रागिणाम् of their lovers Construe
शोण्य विधमकारणम् अनि वेदिषा the jewelled couches in their
houses were useless (for giving rest to their lovers) कमल
भरणकानि—bees hovered round their feet (that resembled red
lotuses) mistaking them to be lotuses and so looked like
sapphire anklets समुचि सहाया the proper (or usual) com-
panions of their strolls For Hamsas following the tinkling
anklets of ladies see p 31 above ते जना attendants were but
the details of their prosperity

46 P 44 ll 25—32 तत्र च यम्बूव The principal sentence is
तत्र च राता पुष्पभूतिरिति नास्ती यम्बूव सद दधान—इदधनु possesses
all colours The King supported all (the four) castes As to
Indra's 1000 eyes see above notes p 186 स्वयामप्रवृत्तित्वे in being
by nature well disposed to all (with पुष्पभूति), in being the
source (प्रवृत्ति) of gold (with मेरु) Meru is a mountain of
gold 'मेरु गुमेरहेमाद्रि रत्नमातु मरुत्य' अमर इदमीममाकर्षणे in
drawing Glory or prosperity towards himself, in drawing out
रत्नी (with मरु) I or मरु see p 52 मयादायाम् in propriety
of conduct, in the boundary or shore The sea does not pass

beyond the shore : The king never transgressed the rules of decorum शब्दप्रादुर्भावे in the diffusion of his fame or in the knowledge of grammar, in manifesting sound (with आवाश) According to the writers on Sanskrit logic, गन्ध, रस, रूप, स्पर्श and शब्द are respectively the special qualities of पृथिवी, अग्नि, वायु and आकाश आकाश is defined by them as 'शब्दगुणमायाशम्' बलासमूहे in the comprehension of the (64) arts in the accumulation of the (16) digits (with शब्दी) अकृत्रिमालापत्वे in employing speech that is not false, in having its words not created (composed) by anyone According to the मीमांसक वेद is self-existent and eternal It is अवैतन्येय धरणि the earth लोकां करने in steadying or supporting the people, in supporting (on its surface) the people (with धरणि) सर्व हरणे in removing the effects of Rjas in the case of all kings, in carrying away all the dust of the earth The wind carries off the dust रज is one of the three Gunas of the सारव system, ११ सत्व, रज and तम Its effects are काम, क्रोध &c Compare 'काम एव क्रोध एव रजोगुणसमुद्भव' गीता 3 37 पुष्पभृति subdued all kings (पाथिव) and their passions गुरुवचसि weighty or great in speech, Brihaspati in speech It should be noted that the words from गुरु up to दक्ष are adjectives as well as proper nouns पृथुहरसि wide in the chest पृथु also was a famous king Note the 2nd verse of the 4th उच्छ्वास and read the notes thereon विशालो मनसि comprehensive in intellect The com says that विशाल was also the name of a बोधिसत्त्व विशाल was also a son of इक्ष्वाकु and founder of the city विशाला जनकस्तपसि—he performed various austerities जनक, king of सिंधिवा, was famous for his holiness and spiritual knowledge सुयात्र whose expedition (or invasion) is grand सुयात्र seems to be the name of a king सुमन्त्र whose policy is good, सुमन्त्र was the character of दशरथ शोभन मन दक्ष Works on politics lay down that a king should keep his line of policy secret till it bears fruit Compare 'मन्त्र इव सचिवमण्डलेन रह्यमाण हृष ४th उ० and notes thereon सुध wise, Mercury (the son of the Moon) अजुन white the hero अजुन भीष्म terrific the great warrior भीष्म निषध is the name of a mountain and also of a king who was father of नल निषध hard solid राघुपुत्र who killed his enemies the brother of Rama राघु brave a king of the यादव who was grandfather of कृष्ण राघु क्रमणे in vanquishing brave armies in occupying the country of शूरसेन (१८ मधुता) दक्ष वैशि vigilant or clever in discharging his duty to his subjects दक्ष is a well known

प्रजापति *Fide* notes p 18 The प्रजापति were entrusted with the task of creating all sorts of beings सवादि०—It will be noticed that in this passage famous primeval kings like पृथु are associated with the limbs and qualities of the king पुष्पभृति

P 45 ll 1-23 पृथुना दर्शनम् पृथुना कृता—for this legend, *vide* notes p 176 इति therefore स्पष्टमान इव as if (य्य) महिषी crowned queen she-buffalo निसर्ग मति the minds of the great are by nature unrestrained and follow their own likings अनुपदिष्टा (*ady* of मक्ति) untaught सुवनभृति (*ady* of भवे) who upholds the worlds भूतभावे who creates all beings भवच्छिदि that destroys the cycle of births and deaths भवे=शिवे 'नमहरो भवौ' अमर अकृत वृषमध्वनस्य (शिवस्य) पूताविधि येन अजरम् free from old age never aging अमरगुरुम् venerated by the gods अपरिमिताना गणाना पतिम् the lord of innumerable attendants called गण अचलदुहितु-पावती ० नै कृता चरणयो नति यस्य The student will notice that all the letters from अनम् to अनतिम् are short, when the सन्धि rules are observed पशुपति=शिवम् प्रपन्न devoted भर्तृ प्रकृत्य the dispositions of dependents follow the mind of their master खण्डपरशु = शिव वसु अस्य पुण्यविषयेषु वासव in his holy country winds blew ० गर्भ and the two following words qualify वायव होमालवाले (अग्निदण्डे) विलीयमान (melting) बहल गुग्गुलु तस्य गन्ध गर्भे वेष्टम् For गुग्गुलु being burnt in the temples of शिव, *vide* notes p 103 क्षपण क्षारिण that dropped particles (क्षोद) of the spray of the milk for bathing (the images of शिव) For क्षीरक्षपण, *vide* notes p 114 दिव्य दिन that carried along petals from the wreaths of *Pilea* leaves शिव चित्ते proper in the worship of शिव उपायन a present (made personally) प्राभृतम् a present (sent with a messenger or servant) प्रक्षेपेण आराधनार्थं अभिषेते दीक्षयते स पादोपजातिन his dependents. वरदीरुता that were made to pay tribute (from वरद one who pays tribute) तथार्हि for instance वैलास वृषे with huge bulls that were to be let loose in the evening worship (of शिव), white like the peaks of वैलास, the tips of whose horns were decked with golden figure work For पत्रहता, see notes on पद्मभङ्ग p 24 Mr R R Hale takes वृषे to be stone or clay images of the bull of शिव, but there is very little warrant for this supposition सध्यावहिरूपे bulls that were intended to be let loose as offerings in the evening worship of शिव खननकण pitchers (for holding milk) for bathing (the image of शिव) अयमानन vessels useful in worship. 'मूले

पूजाविधावर्धं' अमर पुष्पपट्टे cloths on which there were ornamental flowers woven in (with threads) मणि प्रदीपे lamps on jewelled sticks (stands) मङ्गमूत्र = मङ्गोपवीतम् महा कोषे cases (for covering शिवलिङ्ग) inlaid with pieces of very costly gems. 'मुखयुक्ता कोषा मुखकोषा ये लिङ्गोपरि दीयते' स. अन्त पुराण्यपि तस्य अभिलषितमन्ववर्तत his queens also complied with his desire स्वयमारब्ध बालेयतण्डुलकण्डन ये that themselves threshed the rice used for making oblations (to शिव) बलये हिता बालेया तण्डुला, according to 'इन्द्रिरूपविबलेर्दम्' पा 5 1 13 देवगृहस्य उपलेपन (plastering with cowdung) तेन लोहिततराणि करकिमरुषानि येषाम् Their hands were already red but the manual labour, to which the queens were not accustomed, made their palms redder कुसुममयने (in making wreaths) व्यग्र समस्त परिजना येषाम् परममाद्देश्वर a great devotee of शिव हर्ष himself is called परममाद्देश्वर, चर्द's Intro p 111 footnote शुभ्राद—the object is महाशैवम् अपर मयनम्—For the destruction of दक्ष's sacrifice vide notes p 87 According to the भागवतपुराण (4th स्कन्ध 5th chap) शिव produced from his जटा a terrific being called वीरमद् that destroyed दक्ष's sacrifice. भैरव was the name of the Saiva ascetic and भैरव is also one of the terrific forms of शिव So the author says 'अपरमिव मयनम्' दाक्षिणात्य (from दक्षिणा with the affix ल्यप्), according to 'दक्षिणा पश्चात्पुरसत्त्वक्' पा 4 2 98 (दक्षिणेत्याजन्तमभ्ययम्) बहु लोकम् who covered the world with thousands of good qualities as though with pupils, that became far-famed by the mastery of various sciences. रेवद्दीर्घसंवादा उप वादा Resemblance in character draws a person, though unseen, to one's heart (ः = affection for him springs up even without seeing him) कपर्दिन्—कपर्दं आजूय विषते अस्य इति कपर्दं शिव आच दर्शनम् he desired even in his wishes to see him by all means The emphasis lies on the word मनोरथे If we want to see a person, we may use a chariot (रथ) for that purpose He employed even मनोरथ for that purpose

6 P 45 l. 24—P 46 l. 11 अथ पुण्डरीकाणि पर्वस्ते scattered about, fading वासरे the day, the sun. नचिराच—the sentence here नचिराच मत्करिणमद्राक्षीत् (p 46 l. 5) All the words in the accusative singular from प्रविशन्त qualify मत्करिणम् आभानुमुजम् whose arms reached his knees Arms reaching the knees were looked upon as a sign of greatness भैश्व हृदयमागम् though emaciated (क्षाम) by living on alms, he appeared to be fat (पीवर) on account of his limbs having stout bones भैश्वम्—भिश्चानां समूहो भैश्वम्, according to 'भिश्चादिभ्योऽण्' पा 4 2 38 एषु

प्रजापति *vide* notes p 18 The प्रजापति were entrusted with the task of creating all sorts of beings सवादि०—It will be noticed that in this passage famous primeval kings like पृथु are associated with the limbs and qualities of the king पुण्यभूति

P 45 ll 1-23 पृथुना दर्शनम् पृथुना कृता—for this legend, *vide* notes p 176 इति therefore स्पर्धमान इव as if vying with (पृथु) महिषी crowned queen, she buffalo निसर्ग मति the minds of the great are by nature unrestrained and follow their own likings अनुपदिष्टा (*adj* of मक्ति) untaught भुवनभृति (*adj* of भवे) who upholds the worlds भूतभावे who creates all beings भवच्छिदि that destroys the cycle of births and deaths भवे=शिवे 'न महरो भवौ' अमर अकृत रूपमध्वनस (शिवस्य) पूजाविधि येन अजरम् free from old age, never aging अमरगुरुम् venerated by the gods अपरिमिताना गणाना पतिम् the lord of innumerable attendants called गण्य अचलदुहितृ=पावती ० नै कृता चरणयो नति यस्य The student will notice that all the letters from अजम् to ० नतिम् are short, when the सन्धि rules are observed पशुपति=शिवम् प्रपन्न devoted मर्तु प्रकृतय the dispositions of dependents follow the mind of their master खण्डपरशु=शिव बहु अस्य पुण्यविषयेषु वादव in his holy country winds blew ० गर्भ and the two following words qualify वायव होमालवाले (अग्निकुण्डे) विलीयमान (melting) बहल गुग्गुलु तस्य गन्ध गर्भे येषाम् For गुग्गुलु being burnt in the temples of शिव, *vide* notes p 105 लवन क्षारिण that dropped particles (क्षोद) of the spray of the milk for bathing (the images of शिव) For क्षीररूपन, *vide* notes p 114 रिक्त्वं दिन that carried along petals from the wreaths of *Pilea* leaves शिव चित्ते proper in the worship of शिव उपायन a present (made personally) प्राभूतम् a present (sent with a messenger or servant) प्रकषेण आराधनार्थमाभिवन्देदीयते स पादोपजीविन his dependents. करदीकृता that were made to pay tribute (from करद one who pays tribute) तथाहि for instance वैलास शृङ्गे with huge bulls that were to be let loose in the evening worship (of शिव), white like the peaks of वैलास, the tips of whose horns were decked with golden figure work For पद्मलता, see notes on पद्मलता p 24 Mr R R Hale takes कृपे to be stone or clay images of the bull of शिव, but there is very little warrant for this supposition सध्यावह्निरूपे bulls that were intended to be let loose as offerings in the evening worship of शिव खनवक्त्र pitchers (for holding milk) for bathing (the image of शिव) अर्पमानन vessels useful in worship 'मूले

पूजाविधावर्धं' अमर पुष्पपट्टे cloths on which there were ornamental flowers woven in (with threads) मणि प्रदीपै lamps on jewelled sticks (stands) नक्षत्रसूत्र—यज्ञोपवीतम् महा कोपै cases (for covering शिवलिङ्ग) inlaid with pieces of very costly gems 'मुखयुक्ता कोपा मुखकोपा ये लिङ्गोपरि दीयते' स० अन्त पुराण्यपि तस्य अभिलषितमन्त्रवर्तत his queens also complied with his desire स्वयमारभ्य बालेयतण्डुलकण्डन वै that themselves threshed the rice used for making oblations (to शिव) बलये हिता बालेया तण्डुला, according to 'छदिरपविबलेईव' पा ५ 1 13 देवगृहस्य उपलेपन (plastering with cowdung) तेन लोहिततराणि वरकिसलयानि येषाम् Their hands were already red but the manual labour, to which the queens were not accustomed, made their palms redder कुतुमप्रथने (in making wreaths) स्वयं समस्त परिजन येषाम् परममाहेश्वर a great devotee of शिव हर्षं himself is called परममाहेश्वर, vide Intro p 222 footnote शुभाव—the object is महाशैवम् अपर मथनम्—For the destruction of दक्ष's sacrifice vide notes p 87 According to the भागवतपुराण (4th स्क-य 5th chap) शिव produced from his जटा a terrific being called वीरभद्र that destroyed दक्ष's sacrifice भैरव was the name of the Saiva ascetic and भैरव is also one of the terrific forms of शिव So the author says 'अपरमिव मथनम्' दक्षिणात्य (from दक्षिणा with the affix ल्यक्), according to 'दक्षिणा पश्चात्पुरतस्तस्य' पा 4 2 98 (दक्षिणेत्याजन्तमव्ययम्) बहु लोकम् who covered the world with thousands of good qualities as though with pupils that became far-famed by the mastery of various sciences Read शीलसंवादा उप वादा Resemblance in character draws a person though unseen, to one's heart (a affection for him springs up even without seeing him) कपदिन्—कपर्व नदाजूर विपत्ते अस्य इति कपर्वी शिव आच दर्शनम् he desired even in his wishes to see him by all means The emphasis lies on the word मनोरथे If we want to see a person we may use a chariot (रथ) for that purpose He employed even मनोरथ for that purpose

५ P 45 l 24—P 46 l 11 अथ पुण्डरीकाणि पर्यस्ते scattered about fading वामरे the day the sun नचिराच्च—the sentence here is नचिराच्च मरकरिणमद्राक्षीत् (p 46 l 5) All the words in the accusative singular from प्रविशन्त qualify मरकरिणम् आजानुमुजन् whose arms reached his knees Arms reaching the knees were looked upon as a sign of greatness भैशु रक्ष्यमाणम् though emaciated (क्षाम) by living on alms, he appeared to be fat (दीवर) on account of his limbs having stout bones भैशुम्—मिश्राणां समूहो भैशुम्, according to 'मिश्रादिभ्योऽण' पा 4 38 पृथु

प्रजापति. *Idle* notes p. 18 The प्रजापति were entrusted with the task of creating all sorts of beings. सर्वादि०—It will be noticed that in this passage famous primeval kings like पृथु are associated with the limbs and qualities of the king पुण्यभूति.

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पूजाविधायक' अमर पुष्पपट्टे cloths on which there were ornamental flowers woven in (with threads) मणि प्रदीपै lamps on jewelled stands (stands) ब्रह्मसूत्र=बन्धोपवीतम् महा बोधे cases (for covering शिवलिङ्ग) inlaid with pieces of very costly gems 'मुखयुक्ता बोधा मुखकोषा ये लिङ्गोपरि दीयते' सं० अन्त पुराण्यपि तस्य अभिलषितमन्त्रवर्तेन his queens also complied with his desire स्वयमारम्भ बालेयतण्डुलकण्डन यं that themselves threshed the rice used for making oblations (to शिव) बलेये हिता बालेया तण्डुला, according to 'छदिरूपधिवर्तेर्देव' पा 5 1 13 देवगृहस्य उपलेपन (plastering with cowdung) तेन लोहिततराणि करकिमट्यानि येषाम् Their hands were already red but the manual labour to which the queens were not accustomed, made their palms redder कुसुममण्डने (in making wreaths) अग्र समस्त परिजन येषाम् परममाहेश्वर a great devotee of शिव इह himself is called परममाहेश्वर, ११/९ Intro p १११ footnote शुभाय—the object is महाशैवम् अपर मथनम्—For the destruction of दक्ष's sacrifice vide notes p 87 According to the भावतपुराण (4th स्कंध 5th chap) शिव produced from his जटा a terrific being called नीरभद्र that destroyed दक्ष's sacrifice भैरव was the name of the Shaiva ascetic and भैरव is also one of the terrific forms of शिव So the author says 'अपरमिव मथनम्' दक्षिणाल (from दक्षिणा with the affix ल्यङ्), according to 'दक्षिणा पश्चात्पुरसस्त्यङ्' पा ४ 2 98 (दक्षिणत्याजन्तमव्ययम्) बहु लोकम् who covered the world with thousands of good qualities as though with pupils that became far famed by the mastery of various sciences Read दीप्तसयादा उप वादा Resemblance in character draws a person though unseen to one's heart (१८ affection for him springs up even without seeing him) कपर्दिन्—कपर्द धामरे' विद्यते अस्य इति वदती शिव आच दर्शनम् he desires to see him by all means The other was other than the one मनोरथे If we want to see a person, we silver lotuses. अस्य सारेण for that purpose He employed

adjectives in the accusative singular qualify भैरवाचार्य below दत्त" अष्टपुष्पिका येन. For अष्टपुष्पिका, *vide* notes p 46 पुष्पाणामष्टकमष्टपुष्पिका. अनुष्ठित अग्निमार्गं येन कृतं भस्मरेखापरिहारेण परिकर यस्य that was surrounded by a circle of ashes परिहार a tract of common land round a village, hence, here 'a tract or circle'. Compare 'धनुं शतं परीहारो ग्रामस्य स्वात्ममतत' मनु० ८ 237. The com. says 'परिहारोऽत्र मयादा' हरितेन गोमयेन उपस्थितं तल्ल तसिन् विनये (spread) कृत्वा म्यसन्तम् under the guise (निमित्त) of wrapping himself in a dark woollen blanket, he as though was practising residence (आवास) in the darkness of *patala* in the apprehension that he might have to enter into an *Asura* cavern. For असुरविहर, *vide* notes p 90 *Patila* as the haunt of demons and sinners is supposed to be dark. An असुरविहर must also be very dark, if our explanation of it be correct. He did not want to enter असुरविहर, but the poet fancies that he was familiarising himself with darkness because he feared that he might one day have to do so उन्मिषता लिम्पितम् who covered his disciples with the flashing lustre of his body as tawny as lightning as though with red arsenic paste purchased by the sale of human flesh मन शिला is red and therefore would be like the glow of his body मन शिला costs money and so the question arises how the poor ascetic got it. The words महा शीतेन explain this. They suggest that भैरवाचार्य was a शाक्त had offered human flesh to शक्ति and the पिशाच and thereby secured super human powers. Compare 'अपरत्र प्रवाशनरपतिबुमारकक्रियमाणमहामासविक्रयप्रक्रमम्' हृष० 4th उ० 7th para. The शाक्तस्य say 'अष्टम्या रुधिरैर्मसिर्महानासैः सुगन्धिभिः । पूनयेद्भुजादीयैर्बलिभिर्मौञ्जैः शिवाम् ॥' नटी सिद्धान् with his hair tied in a lump so as to peep upwards from a portion of which that was matted hung down the round globes of conch shell and his rosary beads he seemed to be imprisoning the Siddhas conceited by the pride of knowledge and roaming overhead (in the sky) जनीकृतं पदद्वयं तस्मात् उन्मिषता मद्राक्षणां शयानां च शुष्किा यस्मिन् प्रशस्तं शिला शिलापात्रं. The शिला was long (like a cord) and ऊर्ध्ववद् hence the उपदेश 'दधन्तमिव &c'. For सिद्ध, see above p 83. The poet wants to suggest that he had secured superhuman powers (सिद्धिः) which enabled him even to imprison on the सिद्धः भवता कनिषये शिरोरुद्धा (hair) यस्मिन् (adj. of ययमा) ययमा क्रामन्तम् in age he had passed beyond 55 years. तावन्तिन क्षीयमाना शङ्खगेर्मा रेखा यस्य the line of the hair on the front part of his head was faint owing to baldness. We

expect सारस्य (from सारसि) for सारसि. 'बाह्यो निषी सहादासि' अमर लोमश (hairy) कर्णशङ्कुलिप्रदेश (the outer part of the ear) यस्य निरक्षया तनयन्म with his slanting forehead mark made with ashes, he led one to think that it was the white line of his skull bone burst by the heat of the burnt *guggulu* repeatedly held over his head. It is better to read शिरोभिन्न with some MSS. For सहादासि, see p. 41. For the burning of *guggulu* in the temple of शिव and on the head, vide notes p. 105. Bones are white. The line of white ashes on the forehead is fancied to be the skull bone split up by heat. सहज विभाजन् who had as though a single, long (आयातिनी) and unbroken (निरन्तर) brow by the meeting together of his brows, as the part between the brows was contracted by the natural folds of the wrinkles on his forehead, the brow being tawny in colour. अग्रे सङ्कोचि कर्णभाग यस्या 'कूर्चमसी भ्रुवोर्मेषम्' अमर. यद्वा भा यस्या. Between the brows there is ordinarily a part of the head. Fat as his forehead was deeply wrinkled, the two brows presented a continuous line निरन्तरम् leaving no intervening space ईदृश वातवद् काचरा वनीनिवा यस्य the pupil of which was greenish like glass रक्तपाद्माभ्यां निर्गत अनुप्रानां यस्य from the red corners of which shot forth rays मध्ये धवला भा यद्वा येन अमाना. These three qualify अनुलेन इन्द्रायुधेदेव—The rainbow also presents red and green colours and so his eyes are fancied to be इन्द्रायुध. Then there are two more उद्दिष्टा. लोचन निरन्तरम्—the idea is—when he cast glances all round from his eyes that were white, red (in the corners) and greenish yellow (in the pupil), he seemed to draw all round a large circle tinged with various colours. A मण्डल is drawn on the ground in worshipping a deity. Compare 'बुधमपदानुलिप्त मण्डले रक्तमलमण्डलेनाची ददी' हर्ष 4th उ०, 4th para सित शिवतम् he seemed to scatter in all directions an oblation in शिखर variegated with rows of white, yellow and red flags (or marks). That flags were used in the worship of शिव we see from the 2nd उ० 'सुरभिक्षुसुमधूययध्वजजलिबिलेपनप्रदीपककुला विधाय पूजाम्' (text p. 25). If we take ध्वजा as meaning 'mark' (in a secondary sense), then there is a reference to an oblation of rice (which is white) smeared with red powder and yellow turmeric. Such oblations are even now placed where four roads meet तार्क्ष्यतुण्डवोटिवत्तुञ्जा अग्रधोणा (धोणाया अग्र or rather अग्र चक्षो धोणा च) यस्य the tip of whose nose was curved

like the end of Garuda's beak. 'गह्वरान्गरुहस्तार्क्ष्यः' अमरः. For the form अग्रयोगा, mark वामन's कान्यालङ्कारसूत्र 5. 2. 20 'हस्ताग्रामहस्तादयो गुग्गुणिनोर्भेदाभेदात्'. दूर...कपोलम् whose cheeks looked narrow on account of the corners of his mouth being very far gashed. दूरविदीर्घे सृक्किणी ताभ्यां संक्षिप्तौ कपोलौ यस्य. किञ्चिदन्तुरतया because he had slightly prominent teeth. सदा हृदये सन्निहितः हरः तस्य मौलौ चन्द्रः तस्य आतपेन श्व. He had white and prominent teeth, the brilliance of which brightened the circle of the quarters. The poet fancies that it was the light of S'iva's crescent issuing out of his mouth, शिव being always present in his heart. जिह्वाम् ..तौष्ठम्—his lip naturally hung down a little. He knew by heart (जिह्वाग्रसित) all the canonical works (संहिता) of the S'āvite sect. The poet fancies that 'his lip hung down as though on account of the weight of the संहिता that were on the tip of the tongue प्रलम्ब...बध्यमानम् with his crystal ear-rings dangling from his pendulous (प्रलम्ब) ear-lobes, he seemed as though pursued by Venus and Jupiter in the belief of acquiring (from him) a lore which would enable them to conquer the gods and demons (respectively) शुक्र and गुरु were respectively the preceptors of the असुर and देव. Venus and Jupiter, with which the two are identified, are the brightest of the planets. So the crystal ear-rings are fancied to be शुक्र and गुरु. दद...कल्यन्तम् wearing, on one of his forearms (प्रकोष्ठः) that had an iron bracelet and on which was tied a bundle of magic threads with various herbs, a piece of conchshell, as though it were the tooth of Pūshan broken by S'iva and turned by him (भैरवाचार्य) into an ornament out of devotion to शिव. The piece of शङ्ख was white like teeth विविधीवविभिः मयैः च युष्ठा यज्ञपङ्क्तिः, बद्धा पङ्क्ति. यस्मिन्. Even now people wear dark thread on their forearms supposed to have magical properties. पूजो दन्तनिव—When वीरभद्र produced from S'iva's matted hair destroyed the sacrifice of इय, some of the gods were severely dealt with. भग lost his eye, while one of the teeth of पूषन् was broken. *Note*, for the story भागवतपुराण 4. 5. 'मगस नेत्र भगवान्पातितस्य ग्वा भुरि । उग्रहार सदभ्योऽग्रे यः ददन्तमगुधुयत् ॥ पूषधारातवदन्तान् काङ्क्षन् यथा ययः । दध्यमाने गरिणि शोऽहमदर्शयन्दनः ॥' verses 20-21. As the दन्त became holy by the touch of वीरभद्र, the ascetic is fancied as wearing it with मलि. There seems to be some faint reference even in the Rīgveda to the story about the loss of the tooth of पूषन्. Compare 'वान् पूषा वाम्य मगो वान देवः बह्वृदी' (which last is

explained as कृच्छ्रतः) Rigveda IV 30 24 अखिल मालामिव—The beads of the rosary looked like the pots for throwing up (उदघ्नन) the water (रस) in a well and the string of the rosary like the rope on which the pots are placed at intervals. He revolved the rosary in his right hand. A water-wheel also is turned with the right hand. अखिलस्य रसस्य कृपात् उदघ्नन तदर्थं घणीयघ्नमाला The रत्नाश्रमाला also throw out all pleasures (रम) from his heart (which was concentrated solely on शिव) आ (ईश्वर) विद्वलाणि क्षमाणि यस्य कूटैर्बन्धनेन by his thick beard संगानि निवर्तन्—the idea is—a बूँ (brush, peacock's feathers) is used in sweeping off a heap (निर्वर) of dust (रत्न), his beard that rubbed his chest is fancied as sweeping off रत्न (passion) contained in the heart रत्न is one of the three Gunas according to the सारव्यस. It is रजोगुण that gives rise to काम and क्रोध and leads a person into sin 'मत्स्य एषु प्रराक्षसमिष्टमुपपद्यते च' 'न रत्नं । शुक्र वरुणकमेव तम' सारव्यसारिखा, 'अथ येन प्रयुक्तोऽयं पापं नरनि पूरय । अनिच्छन्नपि बाष्पेयं बलादिव नियोजित ॥ काम एव क्रोध एव रजोगुणसमुद्भव ।' गीता chap 3 36-37 निर्वृत full of (adv. of) देश) ध्यान दधानम्—the idea is—By meditation he had acquired the illumination (ज्योति) of knowledge. Light (ज्योति) such as that of fire or the sun burns, what is burnt up becomes dark. The dark hair on his chest is fancied to be the effect of ज्योति which illumines his heart ईश्वरप्रतिभितेन वनिवल्घनेन वध्यमानं तुन्दरं (उदर) यस्य उपचीयमाना (protuberant) शिखन्नासविष्टकं यस्य शिखरं / l uttocks, hips 'स्त्रिया हिङ्गुर्वा कटिमोथी' अमर बाणदुरेण परित्रेण शोभेण (linen cloth) आकृतं वीपीनं (private parts) यस्य For वीपीन see above notes p 199 सा गण्डितेन that was passed round (his body) wldo he sit in a dignified पर्यङ्क posture. When a person sits on his hams with legs crossed wide and a piece of cloth is firmly tied round his knees loins and back it is called पर्यङ्कवध (Marathi खेटा मारुन वसन) बाण's description leaves no doubt about the meaning of पर्यङ्कवध. But मणिनाथ commenting on the words 'पर्यङ्कवध शिरपूवनायम्' (कुमारसम्भव 3 15) explains it as वीरासन and quotes two definitions of the latter which do not agree with our explanation. Vide मणिनाथ's comment अमृतपेनवत् श्वेता रत्नं (पाति) यस्य (with योगपटवे), श्वेतेन श्वेता रत्नं यस्य (with वासुकिना) For योगपटव, see p 26 For वासुकि being the rope in chaining see p 52 वासुकि must have been sprinkled with the form of अमृत as it came out of the churned ocean अपरिहत (irresistible) अनेकमघानां प्रभाय येन आविर्भूत तेन The poet fancies that the योगपटव encircled

his body was वासुकि manifesting itself through the irresistible might of the ascetic's incantations and then performing a प्रदक्षिणा round him. Even now it is believed that a मायिक can call out a serpent from its hiding place by the power of मन्त्र. The suggested meaning is that, as वासुकि is the king of serpents, the ascetic must have been a great magician indeed. Compare for the conceit 'मुपासनपवलेन तप प्रभावगुण्टीकृतेन गङ्गास्रोतसेव योगपट्वेन विरचिनैवक्ष्यका' (text p 3 ll 29-30 above) अरुणतामरसवत् सुकुमारतरु यस्य चरैर्यन्त तरुन्—the idea is—the bright rays of his reddish soles spread on the surface (तरु) of the earth (रसा). The poet fancies that he crushed the earth (with the rays) in his passion or zeal (रस) for bringing out the great treasures (supposed to be lying in the earth). The person who is believed to be able to see treasures hidden in the earth is called (in Marathi) पायाडु तोयेन क्षान्ति अत एव शुचि सेन (applies to both युगलेन and समिधुनेन) हस गतेन as though they were two हस that had come there in order to become familiar with the pilgrimage to holy places on the Ganges. He had often been to the holy Ganges and would again go there. Therefore हस (in the form of the wooden slippers) never left his feet. In the next clause the principal part is वैगवेन विशाखिकादण्डेन सततपार्श्ववर्तिना विराजमानम्—who had constantly at his side a bamboo विशाखिका staff. What विशाखिका means is not quite clear. Probably it is a staff the upper part of which branches off into two and forms a loop. Compare 'विशाखिकाशिखरनिबद्धनालिनैरीषत्वरत्नमयपीनोपानयुग्मेपताम्' मादम्बरी p 133 of P. The commentators of the कादम्बरी explain it variously as 'विशाखिका भूमिमुद्वर्धमाद्रियमाणा लोहवष्टिका शिखरभदो वा,' 'विशाखिका रुद्राकुश, विशाखिका विशाखा सा गरीरवयवान्तरम्' शिखरे निखता (imbedded) कुञ्ज (curved) कालायसकण्टका (iron hooks) यस्य. Even now people in the Konkan use a staff that has a few iron hooks fixed at the top, which rattle when a man walks and frighten away reptiles. अण्डकेन applies to -कुशेन also. An अकुश (goat) also has an iron barb imbedded in it सव कुशेनेव as though it were a goad for driving away Ganes who causes obstacles in the mastery of all the lores. It should be remembered that an elephant is controlled by a goad and that गणेश has the head of an elephant. विनायक is called विम्वराज (he controls as well as causes obstacles). विनायक also presides over learning. The suggestion is—the ascetic had mastered

all विद्या, he had the goad like staff always with him by way of a threat to गणेश if the latter wanted to cause any obstacle गण often uses विनायक for श्रेय Compare 'अयमश्विसहचरो विनायक' हर्ष 8th ८०, 'अश्विमूर्खयो महाविनायकाभिष्टिता' कादम्बरी p 287 of P The words सर्व ० would also mean 'with a goad that drives away the chief (विनायक) obstacles &c' or 'with a goad that subdues (विनायक) and drives away the obstacles &c' कुमारमहाचारिणम् who had observed the vow of celibacy all his life from boy hood (ः ० he was a नैष्ठिकमहाचारी 'a perpetual student' and not उपबुवाङ्ग) कृश (thin : ॥ restrained) क्रोध यस्य अकृश (not thin : ० great) अनुरोध (complying with another's request, kindness) यस्य 'अनुरोधोऽनुवर्तनम्' अमर अदीना (not wretched : ० noble) प्रकृति (nature) तथा शोभिन् अदीन शोभितम् (with महानगर 'capital') means 'adorned by noble ministers &c or rich guilds प्रकृति means 'the constituent elements of a kingdom or 'guilds of citizens' 'स्वाम्यमालमुहकोदाराद्गुणवानि च : राज्याङ्गानि प्रकृतयः पौराणा श्रेणयोऽपि च ॥' अमर क्षीर ० quotes कात्या as 'यत्कात्या 'अमाल्याद्याश्च पौराश्च सन्नि प्रकृतयः स्मृता : ' There is another sense possible प्रकृति means 'the base' or 'the original accent of a word' Each word (whether single or compounded with another word) has generally only one उदात्त accent If a word be compounded with another, it may lose its accent and take the accent for the whole compound as determined by the rules There is a rule that 'when नगर is the second member of a समास, the first letter of the first member has the उदात्त accent, except when the first word is महत् or नवम्' 'अमहन्नवन्नगरेऽनुदीचाम्' पा 6 2 89 In महानगर, the first word is महत्, therefore नगर retains its original accent (प्रकृतिस्वर) and the first letter has not the उदात्त accent Thus in महानगर the प्रकृति (स्वर) is अदीन (not low pitched, but is high pitched as उदात्त is) 'उच्चैरुदात्त' and 'नीचैरनुदात्त' पा 1 2 29-30 कल्प च्छादम्—०राशिवत् सुकुमारा छाया (दान्ति) यस्य (with भैरवाचार्य), ०राशिभि सुकुमारा छाया (shade) यस्य (with मेरु) मेरु ॥ shaded with the delicate leaves of the trees of paradise ०रजसा पवित्रित शिर (head top) यस्य On the top of कैलास dwells शिव He had bowed his head at the feet of the image of शिव मा यातम् followed by a crowd (गण) of Sarvas (with भैरवाचार्य), peopled with the attendants (गणा) of शिव महेश्वरस्य इमे माहेश्वरा गणा (प्रमथा) 'सङ्घाते प्रमथे गण' अमर ०सहस्रे प्रक्षालित शरीर वेन, ०सेन प्रक्षालित शरीर यस्य (with जलनिधि) The ascetic had bathed in numerous rivers Numerous rivers

fall into the ocean बहु शुचिम् pure by residing in many holy spots (with भैरवाचार्य), pure with many holy तीर्थ situated on it (with प्रवाहम्) धाम place, dwelling तीर्थ तप्यस्य the sacred place of truth कुशलस्य of welfare or prosperity पूतता holiness शालेय शालीनताया the ricefield of modesty For शालेय, see p 118 and for शालीन p 57 स्थान स्थिते abode of all propriety or decorum आधार धृते support of steadiness आकर mine निकेतन कौतुकस्य the house of admiration All admired him आराम रामणीयकस्य the garden of loveliness प्रासाद प्रसादस्य the palace of good-will (towards all) जगार गौरवस्य house of respect All respected him समान सौजन्यस्य the conference of goodness सम्भव सद्भावस्य the source of amiability काल बले the death of Kali. He nullified the effects of Kali, the age of sin and discord. विरूपाक्षम्—शिवम् उशि चाल he got up, as the ocean rises up on seeing the moon At moonrise, the waters of the ocean begin to rise in a tide प्रथमतर उचित शिष्यलोच यस्य प्रयुञ्जगाम went forward to receive समर्पणं श्रीफलपायन येन who gave him the present of Bilva fruit 'वित्त्वे शाण्डिल्यशैल्यो मालरश्री फलावपि' अमर The वित्त्व tree is sacred to शिव. बहुकर्णान् समुद्रीय माण (emitted) गङ्गाप्रवाह तस्य हाद (roar) तद्वत् गम्भीरया For Jahnu, see p 84

D 48 li 3-15 नरपति भजत मीत्वा विस्तार्यमाण धवलिमा यस्य the whiteness of which increased through the joy he felt प्रसर्प वनानि—When he bowed, he cast glances from the whites of his eyes These resembled the silver lotuses that भैरवाचार्य had sent The poet fancies that he returned in the form of his glances the lotuses that he had received The only difference was that he returned many (as he cast many glances) while he had received only five ललाट प्रकाशवत् with his crest-jewel dangling about on his forehead and having its rays shooting up he as though manifested the favour of Śiva by the appearance of a third eye उदया अश्व यस्य शिर has a third eye on the forehead The red jewel dangling on the forehead of the king when he bowed to भैरव, is fancied to be the third eye that appeared (उदय) just at that moment शिवfavoured the king so much that he made him विनेत्र like himself अवर्जित (bent down) वर्षापटव तस्मात् पलायमाना मधुकरा दस When he bent down to bow, the bees ran away from his ear-ornament of flowers शिवसेवया समुमृत्तिना अन्धेरापलवा ते मुष्मन् The dark bees look like sins (which are supposed to

be dark) दूरावनत bending very low अभिनवम्—his bow is called अभिनव (a new or unique one), because it is accompanied by all the wonderful results described above शार्दूल दर्शयत्—the ascetic desired the king to be seated on his own tiger skin To seat a person on one's आसन is a mark of great respect and friendship It shows that the person so treated is at least the equal, if not the superior, of the person so treating उपदेशित-प्रथय (humility) येन. मत्तद्वत्सल कल गद्गद स्वर तेन सुभगा (with नदीम्), तद्वत् सुभगा (with वाचम्) मधुरसमयीम् full of sweetness (with वाचम्), full of sweet water (with नदीम्) प्रवर्तयन् making flow, uttering नार्हसि कर्तुम् you will please not ill treat me on account of the misdeeds of other kings His meaning is—Other kings might not have reverence for holy ascetics like you and might sit on the seat occupied by you But I cannot occupy that seat honouring you as I do, and I do not like such formal treatment from you अशेष गुरु that the teacher (your reverence) so deals with me is the fault of the character of that wretched Lakshmi (royalty) that is looked up to by all kings or is the ill naturedness of lucre All kings care too much for लक्ष्मी and become wicked through wealth You think that I am also one of those kings and would take umbrage if you did not offer me your own seat The usual meaning of उपेक्षित is 'neglected, slighted' But that meaning does not suit the context अभूमि चाराणाम् this person (ः c I) is not a fit subject for ceremonious behaviour (उपचार) अल नया enough of great restraint (ः c formality) मनोरथशिष्य a pupil in wishes (ः c I desired to be your disciple) नोद्विग्नमर्हसि does not deserve to be trodden परिजनेन उपनीते (brought) वाससि on a garment अनतिक्रमणीय irresistible अनुवर्तमान acceding to, complying with

P. 48 ll 16—31 आसीने भगवत् राजकेन सह सराजके (adv of परिजने) अर्घ्यम् respectful offering of flowers water &c अर्घ पूजाविधि तदर्थं द्रव्य अर्घ्यम् 'पादार्घ्याच्चा' वा 5 4 25 (यत्) नृपमायुर्येण हत (captivated) जन्तुवरण यस्य दक्षि मला pure like the rays of the moon (with दक्षिणीयिणी), pure with the rays of the moon (with चमकी) शिवभक्ती (accn plu of भक्ति)—if one were to worship शिव, then one's devotion would be illumined by the light of the moon that is on the head of शिव अति गौरवम् your very modesty declares the greatness (vast extent) of your qualities. The more the virtues that a man possesses, the

more modest does he become, as he comes to know of his defects. It is only those that are shallow that become puffed up. गौरव also means 'weight'. What is heavy makes the carrier bend down. सबल मति you are a fit receptacle for all prosperity. विम पत्य your conduct (or undertakings) is quite in keeping with your greatness. जन्मन तेयेषु since my birth I never cast my eyes on wealth (ः & I never paid any regard to it) स्वापतेय wealth, from स्वपति, according to 'पथ्यतिथिवसतिस्वपतेर्दं' पा 4 4 104 (पथि साधु पायेयम्। स्वापतेय धनम्। ति कौ) यत् मति since I possess this poor body not sold for money that is the fuel to the fire of all sins. He says that he is master of his own body, poor though it be. All persons sell their bodies to others for amassing money. As fuel feeds fire, so money feeds sins. So he never cared for money. क is added to शरीर to indicate that he does not care much even for that body. कुत्पित शरीर शरीरकम् दुर्गु. क्षुराणि I have a few ill understood syllables of knowledge. This he speaks in great humility. महारक adj. venerable, m. god. पुण्यकणिक् particle of merit. अत्र—out of the things enumerated (by him) viz. body, प्राणा, विद्या and पुण्य म प्राद्याणि to be captivated by a few virtues (with मनासि), to be bound by a fine (प्रतनु) thread (with बुभुमानि). The comparison shows that the minds of the good are tender like flowers. विद्वत्समता highly thought of by the learned (with साधव), approved by the learned (with श्रद्धा) श्रद्धमाणा अपि even when merely heard (though not actually seen) साधव the good, grammatically pure (with words) सुधीरे विवरम् fame makes a hole (ः & an impression) in a mind even though it be very steady. A hole (विवर) cannot be easily made on what is firm. निश्चल. बह्वाग्निना I, who was being borne away by the currents, while with foam, of curiosity that entered my heart, am now brought back by your auspicious self with your virtues. The :lea is—so long, not having seen you, my heart overflowed with curiosity to see you but now that I see you, you occupy my heart and not mere curiosity about you. A stream becomes white with foam. पुण्यगण is white like foam. A person who is borne away by a flood is brought back by ropes (गुणगण). If we omit सुखयन्ति, then this passage becomes involved and difficult to explain. Then we must stop at बुद्धि and take विवर with विद्वत् अनु मगयन्ति. In the case of the bodies &c of the good, though they be dear to them, friends are the masters.

the friends can dispose of the bodies of the good just as they like, though the good may love their bodies. Here अनुरक्त has to be taken in an unusual sense. It is not शरीर that is अनुरक्त. It is the good that are अनुरक्त so far as their शरीर is concerned. So अनुरक्त means 'प्रिय' here. The com. seems to read 'अनुक्तेष्वपि'. This is a better reading. The meaning then is 'friends are the masters of the bodies &c. of the good, even though it be not declared in so many words' अने गुरुणा on this my coming here I am placed in an enviable position by the teacher. He means—the mere fact that on my arrival here I was treated so well by you has given me great pleasure and has raised me to an exalted position.

८६ P 48 l 32—P 49 l 20 अन्य कृपाणम् तस्य वेदितवान् the king placed himself, his harem, his servants, and his treasury at his disposal. Mark this use of the word निवेदितवान् निवेद्य to offer, to present. सात्वनिवेदन is the last stage in नवविधा भक्ति 'श्रवण धीर्जन विष्णो स्मरण पादसेवनम् । अर्चन वन्दन दास्य सख्यमात्म निवेदनम् ॥ इति पुनर्विंशति विष्णो भक्तिश्चेन्नवविधा ॥' भागवतपु० 7 5 23 24 For two vs., see above notes p 180 धनो स्विता high mindedness surely withers away, like a creeper, by the heat of wealth अल is used here in the sense of 'excessively' or 'surely' सद्यो तेजस्विता The brilliance that we possess is like that of fire flies, searhing no one else अ तापिन् not causing harm to others (with भैरो), not setting on fire any other thing (with सद्योत) Fireflies have a centre of light in their bodies, but it does not burn anyone भैरवाचार्य says he prefers to have the तेजस्विता of moneyless asceticism which has no power to hurt others and which is purely spiritual, while the तेजस्विता of wealth has great potentialities for evil भाजन = पात्र भूते = देवर्षयस् तेनैव क्रमेण as before as was his wont श्वेत इत wrapped in a white piece of cloth मद्भ्रातृस the ghost of a wicked भ्रातृण, who, when living, used to commit sins such as carrying away the wives of others and the property of Brahmanas 'परस्व योपित हत्वा मद्भ्रातृमपहृत्य च । अरण्ये निर्जले देशे भवति मद्भ्रातृस ॥' याज्ञ० 3 212 अपहृत्य कर्पटावच्छादन यस्य (a ly of परिवारात्) from which the covering of cloth was removed परिवार sheath आचर्क्य—the object is कृपाणम् (1 20) शर नीतम् as though it were the autumnal sky turned into a solid mass. The author indulges here into many उल्लेखs to convey the clearness, brightness and formidableness of the sword विण्ड also means 'steel' 'लोहोऽस्त्री शस्त्रक

वीक्षण पिण्डं कालायसायमी' अमर The com explains 'पिण्ड' as 'शस्त्रम्' (weapon) and quotes the above words of Amara in support. The sky is clear and bright like a sword in autumn कालिदी जलम् as though it were the stream of the Jumna with the water benumbed (i.e. not allowed to flow). The waters of the Jumna are dark and hence the उल्लेखा नदक गतम् as though Kaliya irritated by Krishna, had assumed the form of a sword for conquering (i.e. surpassing) Nandaka (the sword of Vishnu). For नदक, see p. 88 and for कालिय p. 143. The serpent कालिय was dark लोह सितम् as though it were a piece of cloud at the time of *pralaya* fallen from the sky, manifesting a heavy down-pour of water for the destruction of the world. प्रकाशित धाराणा आमार येन 'धारासम्पात् आसार' अमर प्रकाशित धाराया सार (बल) येन that manifests the strength of its edge (with the sword). Or we may dissolve as प्रवर्तित धारा एव आसार येन. We speak of the 'water' of the edge of a sword काल time, dark. A *kalpa* is a period of 1000 महायुग and equal to 4020000000 human years. It is equal to a day of ब्रह्मा, the night being also of the same duration. At the end of one कल्प the whole universe is dissolved and merges in the supreme spirit and remains there for one कल्प and is then again produced. Note भगवद्गीता ■ 17-18. At the time of *वृषात्* or *प्रलय*, it was believed that the 49 winds began to blow, the twelve suns rose and dark clouds called गुह्यर and आवर्तक enveloped the sky. Compare 'महाप्रलयेषु प्रलयपयोदा प्रलयदुर्दिनान्भवारितदशदिशं ग्लानयन्ति सुवनान्तराणि' कादम्बरी p. 120 of P. The sword also manifests its धारासार for destroying people दृश्यमान विभ्र दन्तमण्डल यस्मिन् दृश्य हिंसाया as though it were the laugh of destruction showing a terrible circle of teeth. In laughing one shows one's teeth हिंसा (killing beings) if personified, must have terrible teeth. The sword was bright like a laugh (but of हिंसा, because it killed). The sword also had terrible दन्त (indentations) हरि ग्रहम् as though it were the stout arm of Hari, holding fast मुष्टि कृत दृढ मुष्टिग्रह येन that tightly clinched the fist (with बाहुदण्ड), कृत दृढ मुष्टिग्रह यस्य the hilt of which was firmly held (with वृषणम्), also 'that firmly seized the demon मुष्टि'. मुष्टिक was a demon killed by बलराम who is supposed to be an incarnation of Vishnu. Compare 'वेणव धृतदलधरस्य जय नगदीप्त हरे' गीतगोविन्द. For मुष्टि see मागवतपु० 10.44.24 सवन् क्षमेण capable of destroying the lives of all the worlds. This applies both to the sword and to कालकाल कालकाल

is dark. *Id* p 2 कृतान्त वृत्तिम् as though manufactured of steel heated by the fire of the wrath of Yama. It was not ordinary fire that heated the steel going to make up the sword. In order to make it most destructive, it was heated in the fire of Yama's wrath. अति वृणन्म्—A very irritable (वीक्षण) man may fly into a rage even when merely touched by the wind. A very irritable person is popularly said to be one who quarrels with the wind. The sword having a very fine blade sounded when the wind blow upon it मणि पाटयन्तम् under the guise of its reflection falling on the jewelled pavement (कुट्टिम-मम्) of the hall, it (sword) as though cleft itself in two 'कुट्टि मोक्षी निवद्धा भू' अरि धारम् the edge of which looked indented (करालित) with the rays (shooting from it) as though they (rays) were hair sticking to it at the time of cutting off enemies' heads कराल means दंतुर. The rays look like so many dants of the sword 'करालो दन्तुरे तुक्षे' अमर करालिता (un even, jagged) धारा यस्य सुदु दिवसम् that as if cut into pieces daylight that was crushed by overspreading (छुरित) it with the circle of its radiance flickering again and again like flashes (उद्भेद) of lightning ज्वरित आतप यस्य (adj of दिवसम्) The flashing light of the sword blade spread through and through over daylight and thus seemed to cleave it asunder into portions. Remove the comma after एतन् वग रात्रे a glance as though of the night of destruction रात्रि is dark and so the sword is said to be its वदाक्ष काल also means 'dark'. This and the following clauses are intended to convey the terrific aspect of the sword उत्पल is a blue lotus. Hence the sword is said to be the ear lotus of Death. ओङ्कारमिव—The syllable om precedes the study of the Veda. It is a mystic syllable credited with supernatural powers and is symbolical of Brahma itself. So the sword was the essence or centre of cruelty. Compare 'सत्यस्य शनै शनैरोङ्कारमिव कुर्वाणे' हर्ष 4th उ० and the notes thereon. Note 'एकाक्षर परब्रह्म' मनु 2 83 अलङ्कारास्—It was an ornament to arrogance : & whoever had the sword could afford to be arrogant कुलमित्र family friend : & friend of 'long standing' देह दर्पस्य—it was pride incarnate. अपत्य वृत्तो—it possessed the qualities of Death, as a child is endowed with the qualities of its parent आग लक्ष्म्या it was the way by which लक्ष्मी came : & it helped in securing wealth (and kingdom) निर्ग दीर्ते—it was the way by which fame went out into the world : & the sword would enable one to do heroic deeds whereby one's fame would spread in the world.

¶ 49 ll. 21—26 अवनि मेदिनीम् आयुष लिङ्गत्रिव he seemed, under the guise of his reflection, as though embracing it out of affection for it (or out of his love for weapons of all kinds) The king was reflected in the bright sword blade. The poet fancies that the king embraced it out of love for it. पर (वेदग्रन्थमपि) though it is ill-mannered (or proud) enough to scorn accepting another's property. The words may also mean 'ignorant of the humiliation in accepting another's property'. But as here the emphasis is laid upon the word अनिक्रम, so अवज्ञा also must be understood in the sense of 'disregarding' युष्मद्विषये in your case. वचनं रितुन् to commit (to be guilty of) the crime of disregarding your words (request). The words referred to are 'भवद्भुक्तयोग्यो वृद्धनाम्' साधयाम् is used in the sense of 'गच्छाम्', which latter is not used, as it was believed to be an inauspicious word indicating 'perishing' प्रहृष्टा रागी by nature loving the heroic temper.

¶ 49 l. 27—¶ 50 l. 10 अयं इति उपहरे in secret. उपहर a lonely place उपग्रहेण यथा स्वाच्छया सोपग्रहम् in a conciliatory tone, with a request. स्वार्था मय्यानाम् The dispositions of the good are careless of their own interests but vigilant in obliging others. For मय्य, compare the first verse of the 8th उच्छ्राम 'देवेनापि क्रियते भय्याना पूर्वसेवेव' भवाद्दशां कार to such as you the light of suppliants is a great festival requests (preferred by the needy) are a means of giving pleasure, acceptance of gifts (by others) is an obligation. The idea is that great persons like पुण्यभूति are pleased (आराधन) when requests are made to them. Great persons feel obliged when the gifts they offer are accepted by others. मेरुवाचाय wants the king's help in a perilous undertaking and so makes this highly flattering introduction भूमि

धीयसे you are the centre of all men's hopes, therefore you are addressed (by me). He means that all men hope to fulfil their desires through your help. महाराष्ट्रद्वयं नाम यस्य महाकाशः शिव. As to the wonderful power ascribed to *sat tras rat* ¶ 54—55 कृष्णा लग्नमरानुषेण यस्मिन् (aly of आकल्पेन)—in which the garland, garment and unguents were all dark अवयव decoration, equipment वस्त्रकथिते as declared in the ritualistic works (of the Śaiva sect) 'इति कृत्यव्यवस्थापोषदक्षको ग्रन्थ कल्प' सं० उपकोट्या by muttering (the *mantra*) a crore of times पूर्व कृता कृतपूर्वा, कृतपूर्वा सेवा येन ॥ ०सेव वेतालमाधन अवसाने (अने) यस्य तस्य निदि complete attainment of that *mantra* ends with

the subduing of a goblin वेताल ghost occupying a dead body
 त्वं कर्मणे you are quite a match for that deed (= you will be
 able to achieve this) अक्ष in the sense of being sufficient for
 a thing or able to do a thing governs the dative 'नम —
 स्वस्तिस्वाहास्वधाऽलवपद्मयोगाच्च' पा 2 3 16 (अलमिति पर्याप्तमर्थग्रहणम् । दैत्येभ्यो
 हरिरलम् । ति वी) गृहीत भर येन त्वयि भरे when you undertake
 the responsibility भवन्तमुपतिष्ठते who waits upon you (who
 brought the silver lotuses) The Ātmanepada is in accordance
 with the कर्तिक 'उपादवपूजासङ्कतिकरणमित्रकरणपथिविति वाच्यम्' (on
 'उपा'मग्रवर्णे' पा 1 3 20) द्राविड inhabitant of the द्राविड country
 द्रविड was roughly between the कृष्णा and the कावेरी Its capital
 was वाङ्गी यदि मन्यसे If you approve दिङ्माग दिग्गज तस्य हस्तवत्
 दीर्घं गृहीत अट्टहास येन नीयतामय निष्ठा बाहु let this arm (of yours)
 be made a bolt of one of the quarters for one night : & you
 must guard one of the (four) quarters on one night (that I
 shall appoint) The student will find that the king and the
 three others mentioned here guarded the four quarters while
 भैरवाचार्य was engaged in grim rites कृत वच येन—when he had
 finished his words अथ प्रकाश (delighted) like one in darkness
 that sees a light प्राप्त उपकारस्य अवकाश (opportunity) येन—The
 king had been obliged by the ascetic who had made him a present
 of the sword called अट्टहास and of several silver lotuses The
 king desired to oblige the ascetic in return. And this
 was the first opportunity he found to do so. अनेन वैनि I look
 upon myself as accepted by you (as yours) by this task (निदेश)
 which is shared by me in common with your pupils कृतः
 परिग्रह (स्वीकार) यस्य निदेश order appointed तस्य वाह्यत
 utterance. संकृत an appointment a place of meeting अस्तिपक्ष
 dark fortnight The 14th day of the dark fortnight (parti-
 cularly of माघ) is sacred to शिव इयथा वेलाया at this hour or
 at such an hour

5 P 50 ll 11-23 अथाति समुद्देशम् शैवेन दीक्षित being
 initiated into the Śaiva ritual नियमवान्—observing a fast (or
 other rules of a दीक्षा) कृत अधिवास यस्य—on which purificatory
 ceremonies were performed. अधिवास or अधिवासनम् application of
 scents and perfumes 'संस्कारो गन्धमाल्याद्यैर्वा स्वात्तदधिवासनम्' अमर
 But बाण immediately afterwards says 'समाहित पूजम्' So अधिवास
 must be taken in the sense of 'preliminary consecration of an
 object of worship with suitable mantras before the commence-
 ment of a sacrifice' 'अधिवासो नियमदिवसादावेदनि यथाशास्त्र विधिना

मन्त्रन्यासादि 'सं' सम्पादिता गन्ध माल्यादिना पूजा यस्य. The next sentence is ततः परिणते दिवसे एकाकी नगराद्विरगात् परिणते दिवसे when the day came to a close केनापि दिक्षु when the regions put on a rosy hue as though someone had made offerings of blood for the purpose of securing success in his undertaking रुधिर रूधिरविविधान यासु The natural redness of the regions in the evening = fancied to be due to the offerings of blood रुधिर दीधितिषु when the rays of the sun hung down as though they were the tongues of goblins greedy (लम्पट) for the offering of blood Blood is scattered about to propitiate वेताल लम्बमानासु applies to 'tongues' also, as they also loll out when greedy रुधिर लम्पटासु may apply to the rays of the sun 'That are greedy (i. e. that fall upon) for red offerings' (smeared with red powder) Such offerings are placed on roads in the evening नरेन्द्रा सवितरि when the sun, that resorted to the west as though himself desired to do duty as a guardian of the quarters out of affection for the king The king had been asked to guard one direction The sun set in the west The poet fancies that the sun, seeing that his friend (the king) was to be दिवपाल, himself wanted to be दिवपाल and so resorted to the west गृहीता अपरदिक् (west) येन, गृहीता अपरा (another, other than the one the king would accept) दिक् येन वातुधानी = राक्षसी The long and dark shadows of trees looked like demons पाताल मण्डलेषु—It was believed that demons infested पाताल, stalked abroad at night and caused obstacles to दृष्ट पाताल is also supposed to be a region of darkness पाताल—this applies both to दानवेषु and मण्डलेषु नभसि गणे when the clusters of stars formed groups in the sky, as though they desired to witness the terrible rite On कृष्णचतुर्दशी the night is very dark and so the clusters of stars appear very clear Sight-seers gather together in small groups रौद्र कर्म may also mean rite of which the दवना is रुद्र (i. e. रुद्र) विनाश, dense deep विनाश, शून्यता in the depths of night : e when the night had advanced a great deal सुप्ता जना यस्मिन् (all of निशाये) निशब्दस्तिमिते noiseless and motionless निशाये at midnight 'अर्धरात्रिनिशीथो द्वौ' अमर वदयित्वा deceiving : e eluding वामक्रे स्फुरन् तसह (hilt) यस्य (all of राजा) उत्तान drawn विमर्षना यष्टि by the spreading radiance of the sword his whole body was concealed as in a blue silken robe for fear that he might be seen. The king wanted to go unobserved The dark hue of his sword

surrounded his body as in a dark robe and effected his object
 अनादिष्टा अपि although not ordered by him पृष्ठतः कर्णम् in the
 shape of the rows (*lit* braids) of bees pursuing him on account
 of the fragrance (of his body) he dragged behind him by the
 hair success in the rite The dark bees resemble the dark
 braid of a woman The bees came behind him The poet
 fancies that he seized by the hair कर्मसिद्धि and dragged her
 behind him (made her follow him) the suggestion being that
 it was a foregone conclusion that the undertaking was to be
 successful वरेश spot

3\ P 50 l 24—P 51 l 6 अथ भूमिम् The first sentence
 is अथ मधुसूक्तमुक्ते तत्र दीदिभ स्वामिनि (p 51 l 1) निवेदितवन्तश्चात्मानम्
 द्रोणि सौप्तिके like the son of द्रोण (: = अथत्थामा), कृप and कृतवर्मन्
 in the night attack सुप्तम् सब सौप्तिकम् The reference is to the
 सौप्तिकपर्व of the महाभारत While कृप and कृतवर्मा lay under a
 न्यग्रोध tree at night towards the close of the great war, अथत्थामा
 saw an owl hilling crows at night when they were asleep in
 their nests This suggested to him a night attack on the
 Pandava camp कृप and कृतवर्मा followed him अथत्थामा entered
 into the camp and stationed the other two at the door He
 killed almost all and those that ran towards the door were
 killed by कृप and कृतवर्मा सन्नदा wearing armour गृहीत विकट
 (frightful grimly) वेश ये त्रियमाण मञ्जु शिरावध येषाम् कुसुम
 चरणै —bees hovered over the flowers they wore in their top knot
 and hummed The poet fancies that the humming was the reciting
 of mantras and the dark bees were themselves the knot of their
 hair that was being tied to the accompaniment of mystic mantras
 (in order that they may come unscathed out of the perilous
 undertaking) उज्जीव मूर्धभि on their heads they wore turban wraps
 that were tied in a knot in the form of a large *siastika* on the
 middle part of their forehead as though they were sectarian marks
 (on the forehead) उल्लसामध्ये षटित (formed) विवट स्वस्तिकाप्रथि ये
 We rather expect स्वस्तिकप्रथिन् स्वस्तिक is a mystical figure and
 so the author indulges in the उल्लसामध्ये 'महामुद्रावधानिव' The *siastika*
 like knot of the turban on the forehead seemed to be some
 mystic मुद्रा on the forehead For another meaning of मुद्रा
 (which also may be applicable here) see p 46 The figure of
 स्वस्तिक due to wrapping of the turban looks like the intertwining
 of the hands and figures practised in worship 'अन्यो यमयिता बुद्धा
 प्रसारितपराद्धरी : महामुद्रे यमुदिता परमीकरणे बुधे ||' पञ्चश्रवणविवरे वितत

(spread, stretching) विमल दत्तपत्र (earring) तस्य प्रभालोकलेपेन
 धवलित कपोल येषाम् (ady of मुसै) आपिबन्त—governs अधिकारम्
 as its object निशा रंधा from the desire to thin the (numbers
 of) goblins निशाचरणा अपचय (reducing) शवर्षा इद शवर्षम् If
 they swallowed up the darkness of night, the goblins would
 vanish अष्टाच्छया रुचा by the very clear brilliance गो लम्भा
 anointed as though with gorochana (yellow pigment) over
 which mantras were muttered For गोरोचना and notes on
 रोचना p 111 र र क्षिप्तान् brandishing sharp swords in which
 their images were reflected, they seemed to make offerings of
 human beings for the success of their undertaking The im-
 ages reflected in the bright sword blade are fancied to be human
 beings killed by the sword blade for ensuring success निक्षिप्तस्य
 अश्व तेषा सत्तनेन सीमितित निमिर यस्या (ady of विषामाम्) निक्षि-
 श्चानु पादयन्त—the idea is—by the rays of their swords they
 (being three) parted (सीमितित) the darkness of night into three
 parts The poet fancies that they cut up the night into three
 parts in order to guard their several regions Read खण्डे for
 खण्डे सार्धं ध्वजन्त with their shields that had crescents on
 them and लालाश्विन्त on them star like silver knots which
 (shields) looked like pieces of night sheared (निवृत्त) by the sharp
 edge of their swords they seemed to create another night all
 of a sudden In a night there is generally the moon, on that
 particular night there could be no moon as it was दृष्टान्तुर्दृष्टी
 Their shields लालाश्विन्त right crescent shaped figures कल्पितं gold
 or silver 'कल्पितं रूपहेमो' अमर एवं च तस्मात् तारागण येषाम्
 Stars twinkle in the night, on the shields there were star like
 silver patches The shields were dark For these three reasons
 the poet fancies them to be pieces of night They walked in a
 line holding their dark shields and so the author fancies
 that they created another night For मुद्र (a sphere or
 knob) सम्प्रेष्य 'परिचरन्तानि मुद्रावचन्द्राद्विनिर्गतानि' (अमर) वा २
 1 221 वा २२१ वा २२१ विनिर्गता (fastened) विनिर्गता (thick
 or fitting) निम्नवाणि (new unaltered cloth) येषाम्
 'नानावर्णं निम्नवाणि' अमर (देव खाता भोग्य अहर्न नन्दितानाम्
 धरन्) 'निम्नवाणि' वा २ २ १६० (कल्पमाना विवा २२१ प्रवाणि अनुवाय-
 श्वाणि निम्नवाणि अस्मिन्निम्नवाणि २२१ मन्त्राणां तव इत्यर्थे निम्नवाणि)
 दत्ता अन्विषन्त ये that had ornaments fixed (in their waist belt)
 निवे दानम् they announced themselves तात्—this and the
 full winged creatures in the ascending (१) qualify समुद्रिन् दन्ति

दिग्भागतया the regions being filled with the smoke of *guggu'u* and incense that was overspread with the light of the lamps (that were lit in worship) विक्षिप्य निशामिव—the idea is—white mustard was being scattered in all directions for protection from evil spirits. The poet fancies that the smoke of *guggu'u* and *gug* looking glossy on account of वलिदीप was really the night running away, having its darkness half burnt by the mustard seeds. One whose limbs are half burnt runs away (not one who is completely burnt). For white mustard see p 114. समुपकल्पितानि (got ready) स्वाणि उपकरणानि यस्याम् साधनमूनि place of accomplishing an object by magic : a cemetery

३ P 51 ll 7—22 तस्या च कृतवान् The first sentence is तस्या च भैरवाचार्यमपश्यत् (1 18) कुमु धवलेन as white as the pollen of *कुमुद*s (white night lotus) दीप्ततर तेज प्रसर यस्य whose radiance was very much aglow. Remove the comma after प्रसरम् पृष्ठ सवितारम् like the sun in autumn surrounded by a broad halo (परिवेशः). In शरदः, the sun's disc is clear and not clouded (as it often is in summer) भैरवाचार्य looked like the sun and the circle of ashes like the halo मन्द मन्दरम्—भैरवाचार्य looked like the मन्दर mountain and the circle of ashes like the whirlpool of the milky ocean. For मन्दर = the churning handle vide p 59 रक्तानि सङ्गम्बर आभरणानि च यस्य (adj of शवस्य) उत्तानशयस्य lying on its back जात तातवेदा अग्निं यस्मिन् (adj of मुखकुहरे) प्रारम्भ अग्निवार्य येन भैरवाचार्य sat on the chest of a corpse and offered oblations to fire kindled (by magic power) in the mouth of the corpse कृष्ण अङ्गराग (unguents) यस्य कृष्ण प्रतिसर (amulet) यस्य 'भवेत्प्रतिसरो मन्त्रभेद मास्ये च' कङ्कणे । आरक्षे करसूत्रे च' मेदिनी कृष्ण नयनम् under the guise of the oblation of black sesame he seemed as though annihilating the defiled atoms that were the cause of his being born a man, with the desire of becoming a विद्याधर. The black sesame are fancied to be the atoms *to make up the human body. They are supposed to be कलुषित (defiled) as compared with the constituents of the body of विद्याधर. The तिल being कृष्ण, the atoms are said to be कलुषपरमाणु. आहुति दीधितिभि with the rays of his nails that were scattered about when he offered the oblations. It seemed to cleanse the fire that was polluted by contact with the mouth of a corpse. The bright rays resemble water used for cleansing धूमेन आलोहित (slightly red) येन शब्देन*

The glances of his red eyes are fancied to be offerings of blood ईषत् विवृत (open) अधरपटु तेन प्रकृतानि सितानि दशनशिखराणि यमिन् (*ady* of मुखेन) इदं पङ्क्तिना इव—the white tips of his teeth are fancied to be the lines of the syllables of the *mantras* he was muttering होम यवान्—the lamps that were lighted near him were reflected in the perspiration due to his efforts in offering oblations. The poet fancies that he burnt his body with those lamps to ensure success बहुगुणेन consisting of many threads (with ब्रह्मसूत्रेण), of great efficacy (with विचारानेन) विचारान् is a particular *mantra* बहुगुणेन may also mean 'repeated many times' (with विचारानेन). There is another sense suggested ब्रह्मसूत्र is the work of बादरायण dealing with the Vedānta philosophy ब्रह्मविद्या is the king of विद्या (विचारान्). Compare गीता ० २ 'राजविद्या राजगुह्यं पवित्रमिदमुत्तमम्' शातकनवीमाशान् the quarter of Indra (i.e. the east). For the guardians of the eight quarters, see p. 140 वीरेरीम् the north presided over by कुवेर प्राचेनसीम् west presided over by प्रचेतस् (i.e. वरुण) त्रै ककुम्भम् the quarter marked with the constellation of त्रिशङ्कु i.e. the south त्रिशङ्कु was father of हरिश्चन्द्र. He wished to go to heaven with his mortal body. He went to his family priest वसिष्ठ who declared it to be impossible. He then went to वसिष्ठ's sons who also rejected his proposal. त्रिशङ्कु then went to विश्वामित्र who raised him towards heaven, when Indra refused to admit him and made him fall headlong. Then विश्वामित्र called upon him to stay where he was and created new worlds, नक्षत्रां ६० The gods intervened and made विश्वामित्र's creations as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation. Vide रामायण बालकाण्ड 57-60. Compare 'त्रिशङ्कुरिचोभयलोकभ्रष्टस्य न च त्दिबमवाविशरसस्तिष्ठत' इष्यं 7th उ०, 'सुरलोकमारोहन् त्रिशङ्कुरिच कुपितराजम सङ्कुहारनिपतिता रावलक्ष्मी' कादम्बरी p. 8 of P. The author avoids the use of the words दक्षिणा दिशम्, as they are inauspicious.

५१ P 51 L 23—P 52 L 14 एव पातयत् दिग्पाल चार्थे while शैरो fearlessly performed his terrific work, being inside the cage of the arms of the four guardians of the quarters (viz. the king and the three others) अति कौण्डेयु when the demons causing obstacles, after making much noise for a long time and after having found that their efforts (to frighten the guardians and cause obstacles) proved futile, became quiet (i.e. vanished) 'राक्षस कौण्डेय वन्धात्' अमर (कुण्डमन्त्रि कौण्डेय) यत् समये when mid night had just passed मण्डल रोत् not far to the north of the

circle (of ashes in which भैरो was sitting) प्रलय दीर्घत the earth was rent open, as though exhibiting a chasm of the jaws of the Great Boar at the time of *pralaya*. For प्रलय see above p 210. The demon हिरण्याक्ष, on the strength of a boon from Brahma became insolent and carried the earth into the ocean. Vishnu assumed the form of a boar and brought it up. See भागवतपुराण 3rd स्कंध chap 13-19. Compare 'येन प्रलयवराहयोणाभिषातभीता भूतपात्री सागरमवतीर्णा' वादम्बरी p 121 of P, 'वसति दक्षनशिखारे भरणी तव लम्बा । शशिनि वलङ्कृतैव निमग्ना । केसव भूतयुक्तरूप जय जगदीश हरे ॥' गीतगोविन्द. The next sentence ॥ सहसैव तस्मात् विवरात् कुक्कमदयामल पुरम् उज्जगाम (p 52 l 6) आद्यावारणे (दिग्गौ) उद्धिप्त (tossed up, uprooted) आ स्तम्भ इव as though he were the iron post for tying elephants 'आलान वपस्तम्भे' अमर. The post is fixed in the earth. As the पुरम् was dark coloured, formidable and suddenly rose up from the earth, he is fancied to be आ स्तम्भ महावराहस्य इव शीवर स्तम्भवीठ यस्य (a l of पुरम्) whose square shoulders were stout like those of the Great Boar नर ज्ञत — By the contact of महावराह with the earth at the time of raising it up out of the ocean, a demon was born of the earth, named नरक. He was very powerful and deprived नरक of his umbrella, took away the ear rings of अदिति 'यदाहमुद्रता नाथ त्वया युक्तरमूर्तिना । त्वरपद्मं सम्भवं पुत्रस्तदाय मय्यजायत ॥' विष्णुपुराण 5 59 23. The पुत्र also rose from the bowels (गर्भात्) of the earth. Compare 'पुरा महावराह सम्पर्कसम्भूतगर्भाया भगवत्या भुवा नरको नाम युनुरसावि रसातले' इयं 7th उ० बलि पातालम् he seemed to be the demon Bali rising up after cleaving asunder *Patala*. When Bali became very powerful Vishnu assumed the form of a Brahmana boy and begged of him land measuring his three steps. Then Vishnu assumed a universal form, covered heaven and earth in two steps and placed the third on Bali's head and sent him down to पाताल where he is supposed to reign even now, as he is one of the seven चिरजीविनः. See भागवतपुराण 8th स्कंध chap 20 23. Note 'ताव सु तलमभ्यास्तां विश्वकर्मविनिमित्तम्' chap 22 32 उपरि ज्वलित रत्नमदीप यस्य. Remove the comma after उपदीप. As his body and hair were dark, he is said to be a mansion of sapphire. As he had a brilliant मालती wreath on his head we have the words उपरि दीप Jewelled lamps are lighted in palaces सिन्धु मौलि the top (मौलि) of whose head was charming with glossy, dark, thick and curling hair उमीलती (gleaming) मालतीमुण्डमाला यस्य गद्गद मदेन by his gurgling (faltering) voice and his naturally red

eve, he seemed as though drunk by the pride (or 'intoxication') of youth. One who has drunk wine has a red eye and hoarse voice. 'मत्ते शौण्डोत्कृशीया' अमर. वत्सत्तु गल्दाम यस्य whose necklace dangled about his throat. For क added to बहुव्रीहि compounds, *rule p 12* कर पद्मयन् with the mud crushed in his clenched hands he again and again smeared his big shoulders resembling the foreheads of the elephants of the quarters. कुम्भस्य इव आभा ययो कुम्भ frontal globe on the temple of an elephant. This action is characteristic of our wrestlers even now. सान्द्र देश with the irregularly made marks of moist (सान्द्र) sanual paste, he seemed to be a part of the autumnal sky variegated (शारित) with pieces of very white clouds. 'अविद्यमाना व्यवस्था देवु ते अव्यवस्था स्यात्तथा सै' For स्यात्तक, see p 53 above. He had applied white sandal paste to his body in various places without any order. His body was dark like the clear blue sky of शरद्. In the sky also irregular patches of clouds are seen in शरद्. शारद (शरद इद) आकाश तस्य पक्वदेश. For चण्णतरु see above p 69 क्षामतरीकृन्नु क्षि यस्य whose flanks looked small (by his waist being tightly bound) वक्ष्या शेषे after having tightly girt his waist, he gracefully let loose on the ground the fringe of his white cotton cloth used at exercise time and thereby he appeared as though supported from behind by शेष. The idea is —over his चण्णतरु, he had firmly tied his waist with the coils of a long white piece of cotton cloth which he used at the time of taking exercise. A portion of that cloth remained which he allowed to reach the ground behind him. Being white it resembled the serpent शेष that is also white. शेष also is धरणीतल्लयः i.e. it supports the earth. 'पात्री वक्ष्यावय' स० 'फाल पुंसि महादेवे कालिदीभेदनेपि च । गीव सीरोपकरणे त्रिषु कार्पासवाससि ॥' मेष्णिनी सिरो स्थली ऊर्ध्वगौ दग्ध भूनि पानि he planted his steps slowly as though he feared that the earth would break (if he walked faster). निर्भर गुरु heavy with great pride. A शैल (mountain) also is heavy (गुरु) मुहुमुह सादर by the terrible and twanging slapping (with his hand) of his left arm that was doubled (द्विगुणि) on his chest and of his right thigh put forward slantingly and thus appearing to be coiled up. सादर is an onomatopoeic word. It is better to read चण्णतरु. The पुरुष smote loudly his left arm doubled on his chest and his right thigh with his hand. This is a characteristic action for wrestlers and is a sort of

challenge वम कुर्वन्—The noise made by the slapping was so terrific that it seemed as though the पुरुष sent down निर्घात for hindering the rite on which मे० was embarked and as though depriving the mortal world of one organ (i.e. of the sense of hearing) The noise of the आस्फोटन was deafening निर्घात noise of contending winds in the sky, a whirlwind 'पवन पवनाभिहतो गगनादवनो यदा समापतति । भवति तदा निर्घात स च पापो दीप्तविहगरुत ॥' बृहत्संहिता 39 । कुवलय is a blue lotus नर मारया in a voice as terrific as the echo (निर्घोष) of the roar of the Man lion This is a reference to the 5th incarnation of Vishnu when the latter tore off with his nails the chest of हिरण्यकशिपु विद्या कामुक confident lover of विद्यापरी This is said in derision मेर० wanted to be a विद्याधर and believed that he would become one by the successful performance of the rite he was engaged in The emphasis is on the word यदा, the idea being 'you are sure that you would be a विद्याधर, but I shall show that your belief is worthless' किम रुपसि Is this pride due to (the possession of) a little knowledge or the arrogance due to being helped by friends that without making an offering to this person (i.e. myself) you desire success (in this rite) like a fool ! दत्तावता कालेन during all this time क्षेत्राधिपति lord or tutelary deity of a place अस्य देशस्य (to be connected with पति) of this country that is styled (श्रीकण्ठ) after me सप्त न्यपदेश (नाम) येन नामोद्भू— even now the belief in the existence of guardian नामs presiding over various places is very common अग्नि गगने what power have the planets to move in the sky against my will ! Even the planets cannot act against his wishes What of मे० who wanted to go to heaven as विद्याधर ? भूनाथो कियते Though a king, he is no king and is wretched since he is made a tool by vile सायन्स like you 'निहीनोऽपसदो जातम' अमर The word अपसद is generally used at the end of compounds as a term of abuse The contrast is between भूनाथ and अनाथ (no king, helpless in the hands of मे०) सहस्रे फलम् now receive along with this bad king the fruit of the bad conduct of a bad snake-charmer नरेन्द्र means 'a snake doctor' मेरवाचार्य was a bad नरेन्द्र in that he did not propitiate the नाम A and C read दुर्नरेन्द्रेण दुर्नवस्य, but the reading in the text is preferable, as it is more in keeping with Bāna's style. नरेन्द्र—compare 'आविष्टा इव नरेन्द्रवृन्दपरिवृता' हर्ष० 4th उ० and notes thereon, compare also 'महादसीविष इव दुर्नरेन्द्राभिमवरोपित' हर्ष० 6th उ०. प्ररोधप्रहारै by the strokes of his forearms स रूपाणाम् together with their armours and swords.

36 P 52 l 15—P 53 l 2 अथापूर्वं दृष्टिम् अपू श्रवणात् on
 hearing the unprecedented insult This was the first time that
 the king heard such insulting language अविचमान शस्त्रमण येनाम्
 (adj of अवयवे) अशस्त्र वमद्भि that (limbs), though unwounded
 (then) as though vomatted under the guise of the sweat due
 to wrath the dark water of sword edges drunk in many battles
 The idea is —He was sorely pained at heart by the insulting
 words of the नाग, though he was not physically wounded
 Sweat due to fury appeared on his body The poet fancies that
 the sweat was the water of the sword edges (of his enemies)
 which had struck him in former battles अवय कुवद्भि with his
 limbs that under the guise of horripilation, made him light
 for battle by shooting out an array of arrow points His body
 had रोमाञ्च due to rage The hair looked like arrow points The
 poet fancies that the hair were arrowheads planted in his body
 in former battles but now taken out in order to make his body
 fit for combat प्रतिदिम्बित ताराण यस्मिन् (adj of अट्टहासेन) स्पष्ट
 दृष्टा धवला दन्तमाला यथा स्वात्तथा अवजया in contempt हसन्ता इव—
 The stars reflected in the blade looked like white teeth seen
 when one laughs कथ्यमान सस्वस्व (courage, spirit) अवष्टम्भ
 (pride majesty) यस्य The three clauses वमद्भि, कुवद्भि and
 हसन्ता इव are to be connected with कथ्यमान These three indi-
 cated the greatness of his courage in spite of the fact that his
 three companions had been brought to the ground in no time
 परिकरवधे विभ्रमेण भ्रमित कर तस्य नखानां किरणचक्रवालेन व्यप दिश —
 the idea is —the king girded up his loins as a preparation for
 the impending fight The rays of his hand gracefully girding
 up spread round The poet fancies that the circle of rays was
 a charmed circle which the king drew for imprisoning the नाग
 and preventing it from running in the ten directions (which
 the king thought the नाग would do) For परिकरवध, see text
 p 4 l 6 and notes thereon नागदमनाय मन्त्रे मण्डलवध तेन The
 com. says 'मण्डल गारुडशास्त्रप्रसिद्धमेवादिक्' 'कुम्भी गूढपाचक्षु अवा-
 फाकोदर षणी' अमर (वाक्सेव उदरमस्य) The king addressed the नाग
 as वाक् out of contempt It is only a crow that asks for a वञ्चि
 (as the नाग did above) Further the word व in contrast with
 the word रानदस below रानदसे swan like king, a राजहस A
 crow is a nonentity before राजहस अमी मायिते what is the
 use of these harsh words? अयं न भवसि you will be no more
 : I shall kill you. अगृहीता हेति (weapon) ये अगृही हस्तम्

my arm has not been taught to strike the unarmed. It is better to take अनादृतार outside the quotation marks. Connect अनादृतारम् (with great unconcern or disdain) with अभिधाय. आस्फोटयामास he slapped (his arm and thigh) निरायुधम्—object of जेतुम् चर्मफलनेन सह स फलकम् (*adj* of अस्मिन्) together with the shield अर्धो वक्ष्याम् above his cloak he girt up his loins for a fight with fists अर्धोरक is the same as चण्डातक 'अर्धोरक वरलीणा स्वाद्यण्डातकमनुकम्' अमर (ऊर्वोरर्धोच्छादकमशुवमर्धोरक—क्षीर०) वक्ष्या girdle, wrist निर्दयेन आस्फोटनेन स्फुटितौ भुजौ तयो हथिर तस्य शीवरेण सिच्यमानौ The furious slapping of their arms caused blood to come out of them दृष्ट्वा भुवान्—the incessant slapping of their arms filled the world with the sound उच्छ्वान drew out (of the sheath) अपश्य वीतम् the king saw inside the wreath his sacred thread For वैवस्वत, see p 26 It is worn like the यज्ञोपवीत and hence the king did not notice it before उपसह्य (stopped) द्रुक्ष्वयापार येन दुर्विनीत impudent. अस्ति सिद्धम् you possess this seed (ः c means) which (safely) carries you over your bad deeds विग्रम्पम् *adv* confidently The यज्ञोपवीत showed that the नाम was a माक्षण A माक्षण was never to be killed, however great his offence might be ब्रह्महत्या was a महापातक, vide p 160 above Hence the king laid aside his weapon घ्राणाबलेपिनम् smearing his nose (ः c overpowering it)

\ P 53 ll 3-28 अथ इति The first sentence is अथ अद्भुतासस्य मध्ये खुरती स्त्रियमपश्यत् (1 20) तडि खुरदीम्—the lady was fair like a flash of lightning and the sword was like a dark cloud प्रभवा यामाम् that as though swallowed up the night by her radiance तामरसं (red lotus) हस्ते यस्या The woman of whom the king had a vision was लक्ष्मी So she was तामरसहस्ता कोमला कर्पन्तीम् that drew the webs of the glow of her delicate toes as though they were the coral creepers on the seashore sticking to her feet Her toes were red like coral कर विग्रतीम्—पद्म closes its petals in moonlight Her toe nails were bright like moonlight Therefore the poet fancies that लक्ष्मी desiring to have the lotus in her hand always blooming carried the moon cut into pieces (च her toe-nails) To explain (as C and T and Mr Kale do) that it was a night lotus and that therefore she carried the pieces of the moon is not happy युक्ता यनाम् as her anklets lay about her ankles (युक्त) she appeared to have escaped from fetters (or imprisonment) in which there were many thick links कटक a link स्थिता निविष्टा

figure) is carved on stone pillars रण हसीम् the female flamingo spout (दुर्लभित) by the yearning (दोहद) for playing on the ripples of the rivers of blood in battles लक्ष्मी cannot be had without bloodshed A राजहसी plays on the ripples of rivers सित शिनीम् the female peacock in the forest (षट्-पद्म्) of white umbrellas of kings A peacock dwells in thickets White umbrellas are insignia of royalty So लक्ष्मी may be said to dwell in them 'अञ्जादिकदम्बे पण्डमस्त्रियाम्' अमर अति सिंहीम् the lioness that sportively wanders in the forest of the edges of very sharp weapons असि कमलिनीम्—the idea is—A lotus plant grows in water, so लक्ष्मी grows on the 'water' of swords' edges (१६ it is the sharpest sword that wins लक्ष्मी) अप रसेन I am captivated by this your love (रस) for bravery A fluid or stream (रस) may carry away a person

P 53 l 20—P 54 l ॥ वीराणा वभूव वीराणा कारा In the case of heroes conferring of obligations on others is never wearisome : ६ heroes love to confer numerous obligations on others पुनरुक्त repeated, superfluous, hence 'wearisome' प्रीततर हृदय यस्या She was pleased to see that the king cared more for the success of भैरवाचार्य's undertaking than for any personal gain विलीयं भूपालम्—the idea is—with an eye dilated through pleasure she looked at the king The white of her eye was like the waters of क्षीरसागर The poet fancies that the king was bathed in क्षीरसागर poured (पर्यस्त) over his head At the time of coronation (अभिषेक), a king's head is bathed with holy water सत्त्वोत्कर्षेण by the excess of courage or spirit सूर्यचन्द्रमसो—for the lengthening of सूर्य in this द्वाद compound note the Sutra 'देवताद्द्वयं च' पा ३ ३ 26 (इहोत्तरपदे परे आनङ्। मित्रावरुणौ। सि कौ) Two वयस, that of the sun and the moon, were already well known लक्ष्मी promises him that he would be the founder of a third वयस as famous as the other two रुदित्तिष्ठन्तस्य unbroken लक्ष्मीवशना (हरिश्चन्द्र) वृद्धि यस्य सुवीनि सुमगानि (handsome) सत्यसायधैर्यशौण्डानि पुरुषप्रवाण्डानि तत्प्रायस्य—mostly consisting of eminent men fond of truthfulness, liberality and courage प्रवाण्ड at the end of compounds means 'pre eminent' 'मनहिवामचधिकाप्रवाण्डमुदतल्लज्जी। प्रशस्तवाचना यमूनि' अमर हरिश्चन्द्र—the story of हरिश्चन्द्र and his persecution by विश्वामित्र are well known Side मार्कण्डेयुः chap 78 for details हरिश्चन्द्र was lord of all the earth except वादी, which was under the of शिव himself Hence the words सर्वदीपानां भोक्ता

मान्धाता was a great चक्रवर्ती and was desirous of conquering heaven after he had conquered the earth Compare 'मान्धाता निहैवविधे इति भजे जन्म । अर्वाक्तनोऽसिन्नतराले पुनरेवविधे योगे चक्रवर्तिनने नाजनि जगति कश्चिदपर ' हर्ष ० 4th उ० and vide notes thereon यस्या चामरम् over whom this hand (of mine) will itself wave the chowrie, abandoning the lotus लक्ष्मी says she will throw away the lotus in her hand and hold a chowrie in it for waving it over that great king तिरोबभूव became invisible

५५ P 54 ll 6-16 भूमि चक्षुः देव्या वचसा—लक्ष्मी had said 'यवमस्तु' when the king solicited her to crown the undertaking of भै० with success कर्मणा पादितेन because the rite was properly performed (to its finish) सद्य एव at once कैयूरी wearing an armlet मेखली with a girdle मुद्गरी with a mallet or club. दण्डी—with a sword विद्याधरा always carry swords Compare 'अनिस्त्रिंश विद्याधरा' above (text p 18 l 22) अदूर रमा the ambitions of indolent and weak minded people never soar high फल्गु चेत येषाम् 'असार फल्गु' अमर पश्य unsubstantial, worthless, feeble सता कृतय but the favours of the good are naturally far reaching स्वप्नेऽप्यसम्भावितां not imagined even in dreams दक्षिणाम् gift सद्य याति a man light by nature goes up (becomes puffed up) like a balance even after obtaining a particle of prosperity In the case of a delicate balance, the equilibrium is disturbed even by a particle त्वदीये कृतस्य that is already made an instrument by your qualities He says—my heart is already captivated by your qualities There is also another sense suggested Threads (गुणः) are employed in binding a thing त्वम् आत्मलाभ येन त्वत्ता लाभस्य that has obtained its present position through you He says that he owes his विद्याधरस्य to the king and to no one else भै० wanted to do some good turn to the king out of gratitude निलं त्मानम् this my foolish heart is shameless in that I desire to keep myself in your memory by serving you in accomplishing some small affair of yours प्रत्युप हन्मा the dignity of the hearts of the wise is inaccessible to (the receiving of a) favour in return : c the wise never receive something in return for what they have done for others प्रत्याचक्षुः he refused (the offer of भै०)

५६ P 54 ll 17-28 तयोक्त विवेश कुबलय सावित्रा as though it were a grove of blue lotuses dropping the spray of dew (अवशाय) The pupil of his eye resembled कुबलय and the

bright tears dew drops प्रदीप्ति---सदृशम् if I say 'I am going', that would not be suitable to the affection I bear to you. The roots ग and गम् were inauspicious and would not be used by a person parting from his friend. In these and the following clauses, भैरवाचार्य puts forward various sentences and dismisses each of them as not suited to adequately express his sentiments when parting from his friend, the king स्वदीपा . रक्तम्. If I say 'my life is at thy disposal,' that is merely superfluous. His meaning is 'without my saying so, my life is already at your service, so those words need not be uttered' गृह्णता वरणम् 'take this wretched body' would be to keep things distinct (which are not so). You and I are one. Therefore what is mine is already yours. To ask you to receive my body would be to make a distinction (व्यतिरेक) between you and me which does not exist. तिल रूपम् 'I am purchased by you bit by bit' would not be appropriate to your obligations. Your obligations are so many and so great, that even if I were cut up into small particles the number of those particles would be too small as compared with them. बान्धु वरणमिव 'you are my kinsman' would be placing you at a distance. One is not necessarily very friendly and affectionate to one's kinsman. तस्य प्रत्यक्षम् 'my heart remains with you' cannot be directly perceived. I cannot show by प्रत्यक्षप्रमाण (by the testimony of the eye) that my heart is bound to yours. स्व अद्वैतम् 'this my success (or attainment of superhuman power) that separation from you is a veritable torment (कारणा)' cannot be believed. As I aspired to be विद्याधर and worked hard to secure my object, no one will believe me if I say that my तिरिच्छि is a torment to me. 'कारणा तु यातना तीव्रोदता' अमर-निर्णय वाद 'your kindness was disinterested' is a mere repetition (or praise). निर्धारण would also mean 'without any merit in me (to deserve such kindness)'. He means —if I say 'निष्ठा . वर' ; I do not say anything new, it is your nature to do kind deeds without any merit in those whom you so benefit. So my words will repeat what already exists and I may be looked upon as simply praising you. Vedic sentences are divided into विधि and अर्थवद्. A विधि is that which lays down a rule, or injunction or a religious commandment such as सर्वपापो ज्ञोऽपि होतुं शक्नोति. An अर्थवद् is a sentence which recommends a विधि, which illustrates it, praises those that followed the विधि and

points out the evils of not following १ विधि अनुवाद is one of the three kinds of अर्थवाद अनुवाद is explained as 'सिद्धस्य उपन्यास' or as 'विधिविहितस्य अनुवचनमनुवाद' सर्वथा ज्ञा 'I should be remembered sounds as a command He says — you are so great that it would be presumptuous on my part to command you.' सर्वथा जन At all events this person (१ & I), remorseless in pursuing his own selfish purpose, should be kept in mind in talking about ungrateful persons and in narrating the accounts of bad men. He requests the king to remember him at least among ungrateful and bad men वेगेन छिन्न हार तस्मात् उच्छलिन् (shaken, tossed about) मुत्तापङ्क्तिर तेन तान्ति तारामण यस्मिन् (adj of स्तम्भम्) or we may take it as an adverb (सहित तारामण यथा स्वात्तया) As he rose up with violent speed his necklace was rent asunder and he struck the stars with the falling pearls. सीमन्तित (parted) ग्रहग्राम ग्रहसमूह येन As the white line parts the hair of women so he parted the planets while going through them ग्रहित विनय वेग who was taught modesty श्रीकण्ठ had been humbled by the king कर्तव्येषु ग्राह्य अयं जन I should be favoured with a command whenever necessary

॥ ५४ ॥ २०—P ५५ ॥ १३ नरपति करोत् The principal sentence is नरपति नगर विवेश क्षीण क्षपायाम् when the night had almost run out प्रवातुमारभ्ये (connect with वनानिले) began to blow प्रबुध सुरभी fragrant with the exhalations of the opening lotus plants fragrant like the breaths of waking handsome women कुमुदिनी = पद्मिनी Writers on erotics divide women into four classes पद्मिनी, चित्रिणी, हस्तिनी and शशिनी, the first being the best स्पर्शदासेन खेदिनि इव अवदयापशीकरेण सह साव० (बहुव्रीहि) वन शीकरे—the idea is—the wind was charged with the dew of dawn, the poet fancies that the wind was a lover who was covered with sweat (in the form of dew drops) at the joke of removing the shawls from the bosoms of forest nymphs परिमलेन आकृष्टा मधुरता (मधुरता) येन कुमुद वाहिनि that I brought sleep to moon lotuses At the advent of morn कुमुद close their petals निशा चट्टे chilled by the end of night void of the warmth (of love) on account of the old age of Night गुणरलेक्षिणि having particles of frost or snow विरहेण विधुर (helpless) चक्रवाकचक्र तस्य नि शसिनै सन्तापितायाम् इव विरह नियामायाम्—the idea is—चक्रवाक pairs are separated at night Throughout the night they heaved hot sighs. The poet fancies that the night was scorched by those hot sighs and entered the western ocean to allay the heat One that is

heated enters into water. As a matter of fact there is a glow of light in the east at dawn, while the west is still dark. Hence the words 'अपरजलः.' For चक्रवाक, *vide* notes pp. 67, 97. साक्षा... नलिनीषु when the lotus plants began to open (their eyes) as though curious to see Lakshmi that was bodily present. लक्ष्मी had showed herself to the king. As night was drawing to a close, the lotuses began to open. The poet fancies that they were curious to see the bodily presence of लक्ष्मी. उन्निद्राः पक्षिणः पक्षिन् (adj. of कानने) the birds in which awoke from sleep. क्षरति...कानने when the forests, the creepers in which were made to dance by a soft breeze, dropped down a mass of particles of frost as though it were a heap of flowers. Both flowers and particles of frost are bright. मृदुपवनेन लसिताः लताः पक्षिन्. कमल.. कुमुदेषु when the closing *kumudas* (night lotuses) inside which were imprisoned buzzing bees hummed forth, as though they were auspicious conches (blown) to awaken the glory of day lotuses. Kings and great persons are aroused from sleep in the morning by the blowing of conches, by the lays of bards &c. अन्तर्द्वाराः ध्वनन्तः मधुकराः येषु. कुमुदस began to close in the morning and the bees were confined in them and made a noise inside. This noise is fancied to be the blowing of a conch. उन्निद्रानाः (getting up from their beds) रविरयवाग्निनः श्वेः विसृष्टैः. श्वोषपवनेः the breaths of their nostrils. श्वोत्सार्य तारकासु when the stars, the buds of the creeper of Night, clustered together, in the west, as though they were driven away (by the breaths of the sun's horses). इयामा (रात्रिः) यव लता तस्याः कलिकासु or इयामालता त्रिपल्लवता तस्याः कलिकासु. The stars were like buds. In the east no stars were visible on account of the glow of day-break. The poet fancies that on the breaths of the sun's horses, stars were wafted towards the west and there clustered together. वायव्या षडुभि—वक्त्रा is the lord of the west. मन्दानिलेन लुलितानि (shaken) शुक्लमानि तेषां वृद्ध्या विच्छुरिते (inlaid, covered). मन्दानिल .. मण्डने—the constellation of the Great Bear looked grey in the light of morn. The poet fancies that it looked grey being covered with pollen &c. मन्दर...मविनि—मन्दर is a mountain to the east of Meru *vide* notes above p. 43. The Sun, the Moon and the stars were supposed to revolve round Meru. Compare भागवत-पुराण 5. 22. 'यथा कुम्भारचक्रेण भ्रमन्ता सह भ्रमन्ता गदाययाणां विप्रीञ्चिवादीनां गतिरन्विष्य प्रदेष्टान्मन्त्रेष्वनुसन्धमानत्वादेवं नक्षत्रराशिभिरुपलक्षितेन बालघरेण भुवं मेरुं च प्रदक्षिणेन परिषासन्ता सह &c.' सूर...मृगे when the starry

deer sank (towards the west) as though it were the fallen
 goud of the elephant of the gods (ः of ऐरावत) The reference
 ■ to the constellation of मृगशीर्ष, particularly to the three stars
 (constituting the belt of Orion) that look like a dart Those
 dart-like stars seemed to be the goad of ऐरावत fallen from the
 rider's hand नाग मलीमयानि (adj of अङ्गानि) soiled by the incident
 (व्यतिर) of the fight with the Naga शुचिनि adj of व्यसि
 आत्म करोत् pleased all the three with bath, food and clothing
 that did not differ from his own मात्मशरीरात् अनन्तरं (अविद्यमान
 अन्तर विशेष यस्य) खान च्छादनादि तेन He gave them the same
 food that he partook of the same rich clothing that he wore &c
 The com explains differently The king made them bathe take
 food &c before himself and then took his bath food &c
 'आत्मशरीरमनन्तरं यस्य सादृशेन खानमोज्ज्वलाच्छादिना । तेषु कृत्वा पश्चाच्छात्मन
 करोतीत्यर्थः' सं० C and T translate 'with unguents food and
 clothing immediately after his own person'

P 55 ll 13-17 कतिपय जग्मतुरिति परिवाद् refers to दीप्तिम
 शौर्यानुत्तमौ devoted to the king on account of his bravery
 सम्पादित मनोरथात् अतिरिक्त विभव ययो on whom was bestowed
 wealth exceeding even their desires सुभ मण्डलामौ who drew
 out their swords in the midst of the guard of warriors They
 were allowed on account of their rank and devotion to the
 king to walk with drawn swords in the midst of the king's
 guard or in the midst of the king's warlike courtiers 'कौशवको
 मण्डलाम् करवाल कृपाणवत्' अमर (मण्डलाकृति अग्रमस्य) समर
 युद्धमानौ they occupied the foremost rank in battle अतरान्तरा
 नान् and then राजा समादिष्टौ when ordered by the king शैशव
 चान्तान् the incidents of their boyhood

Uchchhvāsa IV.

For a brief analysis of the contents of the first three Uchchhvasas, see Intro pp II IV and p XLIII In the third Uchchhvāsa Bana narrated how Pushpabhūti, king of Sthanvis vara (modern Thanesar) and the ancestor of Emperor Harsha made the friendship of a Śaiva ascetic Bhairavacharya, how the latter presented a miraculous sword to the king, and how the king helped the ascetic in the practice of magic for attaining a divine form

P 57 Verse 1 The words योग and करग्रह have two meanings The great even in dreams do not desire to employ deceitful tricks (योग) nor do they take कर (tribute) योग may also mean 'alliance' In these two respects they are distinguishable from others who become पति Husbands desire union with their wives and take the hand of their wives (at the time of marriage) Without these two (योग and करग्रह) the great become the masters (पति) of the world by their mere name i e their very name is sufficient to bring to them the devoted allegiance of the world and they have not to employ tricks and to exact taxes as ordinary kings have to do

Verse 2 Construe विपुलेऽपि नृपपदे सकल कृत् पृथुप्रतिम एक एव उत्पद्यते विपुलेऽपि गणाधिपस मुखे पृथुप्रतिम एक एव दन्त इव सकल कृत् One who strikes terror in (the heart of) all kings पृथुप्रतिम — resembling the (ancient king) Prithu Prithu was the son of वृन् Formerly mountains were rebellious and covered the earth just as they pleased As no corn grew, people became famished and prayed to Prithu for deliverance He levelled the earth by casting away the mountains with his bow and made it fertile So पृथु also was सबल कृत् (as महीधर means 'mountain' also) See विष्णुपुराण I 13 'तत उत्तारयामास शैलान् शत सहस्र । धनुःकोट्या तदा वेन्यस्तेन शैला विविधिता ॥ 82 Compare वादम्बरी (p 5 of P) 'वेन्य इव चापकोटिसमुत्सारितसकलारात्रिकुलाचल' गणाधिप is the god गणेश, one of whose names is एकदन्त 'सुमुखाश्चैकदन्तश्च वपिलो गजकर्णक । लम्बोदरश्च विकटो विघ्ननाशो गणाधिप ॥ धूमनेतुर्गणाध्यक्षो भालचन्द्रो गजानन ॥' गणेशपुराण I chap 92 पृथु प्रतिमा यस्य (with दन्त) the size of which is great प्रतिमा also means 'the part of an elephant's head between the tusks' How Ganesa became

एवदन्त is explained by the ब्रह्मवैवर्तपुराण The story is — एकदा रहसि स्थितयो पावतीपरमेश्वरयोर्द्वारपालत्वमङ्गीकृत गजाननेन । एतस्मिन्नन्तरे परशुराम शिव द्रष्टुमागत । शिवदर्शनोत्सुकस्यान्तर्निगमिपोर्द्वाररोधे कृते गणपतिना सह तस्य तुमुल युद्धमभवत् । परशुरामक्षितेन परशुना च गजाननस्य एको दन्तो भग्नः ।

In these two verses the poet suggests the greatness of Harsha whose birth forms the principal topic of the fourth Uchchbhvasa

अथ राजवशः The principal sentence is अथ तस्मात् पुष्पभूते राजवशः निर्नेगम् There are five dependent clauses containing comparisons It is to be noted that all the words in these five clauses except the उपमानपदः apply also to राजवशः and पुष्पभूति (according to their respective cases) द्विजः क्षणात् as the navel lotus, the calix of which was resorted to of his own will by Brahma, (springs) from विष्णु (पुण्डरीकेक्षणः) द्विजवरेण प्रक्षणा स्वेच्छया गृहीतः कोपः (कर्णिका) यस्य (स नाभिपद्मः) 'वा पुति पद्म नलिनम्' इत्यमरः In the Puranas Brahma is represented as being born in a lotus which springs from the navel of विष्णु Being स्वयम्भू, his birth must be said to be due to his own will राजवशः also was द्विजः कोपः (द्विजवरैः माक्षणाश्रेष्ठे स्वेच्छया गृहीतः कोपः यस्य) The kings of पुष्पभूतिः line allowed learned Brahmanas to take from their treasury as much as they liked. पुष्पभूतिः was पुण्डरीकेक्षणः (कमलनयनः) Dr Buhler (E I vol. I p 68) says that पुष्पभूतिः must have been the name of the king (after the constellation of पुष्य) and that the Vss make little distinction between य and प रुह्मी रत्नाकरात् as the series of (14) jewels, chief (पुरःसरः) of which was रुह्मी, (sprang) from the ocean रुह्मी पुरःसरा यस्य This refers to the churning of the ocean for which see विष्णुपुराण I 9 and रामायण I 44 राजवशः was favoured by रुह्मी (prosperity) and पुष्पभूतिः was रत्नाकरः (रत्नानां भाकरः mine of jewels : = possessed of all the best things in the world) गुरुः स्वानात् as the assembly of planets mostly consisting of Jupiter (गुरुः), Mercury (बुधः), Venus (शुक्रः), the moon (क्लावत्), the sun (वेङ्गस्विन्) and Mars (भूतन्दनः) comes up from the mount in the east. गुरुः प्रायः (with राजवशः) means 'mostly consisting of princes (भूतन्दनः) who were teachers, wise men poets artists (क्लावत्), and brave' According to ancient Hindu astronomy there were nine ग्रहाः (including the sun) उदयस्वानात्—the sun, the moon and the planets were supposed to rise from a mountain in the east, more often called उदयगिरिः But for ह्येव, the word उदयस्वान is used here. वक्ष्यते 'digits of the moon', 'the 64 arts, such as

painting dancing &c पुष्पभूति was the source of prosperity (उदयस्थान) to गुरुबुध० महा प्रभावात् as the ocean fit for bearing the great burden sprang from the might of the Sagaras (sons of सगर) By महामार may be meant विष्णु who sleeps on the ocean or the reference may be to the oceans keeping the earth inviolate When the sacrificial horse of सगर was stolen away by इंद्र, his sixty thousand sons dug the whole earth at the command of their enraged father The void thus created was filled by the rush of the Ganges brought from heaven by महीरथ, descendant of सगर राजवश was महा योग्य (fit to bear the great responsibility of protecting the world) पुष्पभूति was सगरप्रभाव (सगरस्य इव प्रभाव यस्य) The reading सगर प्रभावात् is not good as it cannot be well construed with सगर and also with तस्मात् दुर्जय शूरात् as the हरिवश which comprised Vishnu (दुर्जय) and Balarama (sprang) from शूर दुर्जय बलश्च ताभ्या सनाथ दुर्जय is given as one of the thousand names of विष्णु in the अनुगासनपर्व (महामारत 13 149 96 समावर्त्तौ निवृत्तामा दुर्जयो दुरतिक्रम) शूर was a descendant of यदु and grandfather of कृष्ण राजवश दुर्जयेन बलेन सैन्येन सनाथ पुष्पभूति was brave (शूर)

¶ 57 ll 8-13 यस्मा राजान The principal sentence is यस्मात् अजायत राजान Syntax requires that यस्मात् must be taken with राजवश But it would be better to take it with पुष्पभूते if the sense of what follows be carefully considered Here again there are numerous dependent clauses containing comparisons अविनष्ट मुखात् As the creation of beings rendered glorious by (the existence of) धर्म in its unimpaired state is produced in the beginning of the Krita age अविनष्ट (सकल) धर्म तेन धवला . According to ancient Hindu ideas in the कृतयुग धर्म existed in its fullest splendour and there was not a trace of अधर्म In each of the other three युग (त्रैता, द्वापर and कलि) धर्म decreased by one quarter and अधर्म increased by one quarter in an ascending scale चतुष्पात्सकलो धर्म सत्य चैव कृते युगे । नाधर्मेणामम , कश्चि मनुष्या प्रति वर्तते ॥ इतरेष्वाममादम पादशस्त्रवरोपित । चौरिकाचूतमादाभिर्धर्मैश्चादिति पादश ॥ मनु० I 81-82 The kings (राजान) were also rendered glorious by the fact that in their regime धर्म was never on the wane कृत सरकृत मुख यस्य (goes with यस्मात्) प्रतापन (by light, by valour) आकाशान्त मुवन ये सेजोनिधे (from the sun from the राजवश that was the centre of bravery) विग्रहेण व्याप्तानि दिङ्मुक्तानि ये that covered the quarters with their bodies (with मृत्यु), that filled the world with their battles (with राजान)

भूभृदभवत् from ब्रह्मा who is the creator of mountains (with गिरय) from that which is the source of kings Mountains had at first wings and they went where they pleased The reading भूभृदप्रवरात् would mean 'from the best of mountains (हिमालय), from the best of kings' The latter meaning is unsuitable if we take यसात् as referring to राजवश धर क्षमा capable of bearing the earth (applies to both दिग्गजा and राजान) There are eight guardian elephants of the quarters They are supposed to support the earth 'ब्रमठकुलाचरदिग्गजपणिवतिविभृतापि चलति बभ्रुवे यम्' भर्तृहरि On the birth of the दिग्गज from ब्रह्मवर, the हस्तायुर्वेद of पालकाप्य tells us 'सर्वस्याण्डकपाले द्वे समानीय प्रजापति । हस्ताभ्या परिगृह्यादौ सप्त सामान्यगायत ॥ गायतो ब्रह्मणस्तस्य समुत्पन्ना मतद्गजा ' chap I 218-219 (Anand, ed) ब्रह्मवरात् from that which produces ब्रह्म : i.e learning (with यसात्) 'वेदमन्त्रस्य तपो ब्रह्म' इत्यमर पातुम् to drink (with जलधरा), to protect (with राजान) धनागम वर्षाकाल तसात् धन (दृढ) आगम (sacred knowledge) यस्य or यस्मिन् (with यसात्) इच्छा यिन applies to both तरु and राजान कश्यपश्च was one of the five trees of Paradise 'पञ्चैते देवतरवो मन्दार पारिजातक । सन्तान करपट्टक्षश्च पुष्टि वा हरिचन्दनम् ॥' नदनात् from the garden of Indra, from that which gladdened सब धरात् as the various forms in the universe having for their substrata all the beings spring from Hari सर्वभूतानि आश्रया येषाम् (with प्रकारा) सर्वभूतानामाश्रया that gave shelter to all beings (with राजान) विश्वस्य रूपाणि तेषां प्रकारा श्रीधरात् (with यसात्) that was possessed of prosperity

P 57 l. 14—P 58 l. 9 तेषु सम्पदा तेषु—supply राजदु उदपादि (to be connected with प्रभाकरवधनो राज) 3rd sing Aorist of पद् with उद् हूण केसरी a very lion to the deer in the form of the Hunas हूणा एव हरिणा तेषां केसरी Hunas—This is a name given to several peoples—(1) the Huns who invaded the Roman Empire between 372-453 A D and were most formidable under Attila (2) the White Huns or Epthalites who troubled Persia from 490 to 527 A D, they are probably the सितहूण mentioned by ब्राह्मिहिर (बृहत्संहिता 11 61) (3) the Hunas who invaded India about the same period See the Mandasor stone inscription of यशोधमन् (C I III p 146) and the Bhitari stone pillar inscription of स्कन्दगुप्त (C I III p 54) of whom it is said 'हृणैर्यस्य समागतस्य समरे दोर्म्या धरा कम्पिता' गुर्जरप्रजागर—who caused loss of sleep (through fear) to the Gurjara king (i.e king of Bhinmal in Rajputana) गंधाराधिप

एव गन्धद्विप तस्य कूटपाकल . गान्धार was the country round modern Kandahar गन्धद्विप an elephant of the best type यस्य गन्ध समाधाय न तिष्ठन्ति प्रतिदिपा । स वै गन्धगजो नाम नृपतेर्विजयावह ॥ कूटपाकल is a fever which attacks elephants . The reading in the text is better than 'कूटहस्तिज्वर पाकल' . The हस्त्यायुर्वेद of पालकाप्य tells us that all the fevers of elephants are called पाकल and that there are ten varieties of them . See अध्याय ९ which is styled पाकलाध्याय . कूट is one of the varieties and it is the deadliest of all . पालकाप्य says that it is called कूट because it kills elephants at once 'तत्र गजसामीक्ष्यदो रुद्रात्रयवत्तद्वलकुबलतिलकुडुकापलपुषिषमरुक्षवह्ममोजनाद् , अधवातिगुरुमारहरणतरणविलङ्घनात्कुप्यति अनिल । तदारमकश्च कूट । कूटो नामाशुघातनश्च आशुघातनाद् दिग्दानाम् । तस्मात्कूटपाकलमाचक्ष्महे । तत्र श्लोक । यथा हि ह्यात्कूटेन मृगशाव वनेचर । तथा वातात्मको नाग इति वै कूटपाकल ॥' The other reading would mean 'who was पाकल, that is a fever of elephants, working secretly' This does not bring out the force and terror of the king's attack upon his enemies . Every fever (पाकल) is not equally dangerous to elephants . Compare 'अचिरेण वैद्वत्तविवर्तदारुण कलभ कठोर इव कूटपाकल ॥' (मालतीमाधव I) छोट चर who steals (: = removes, renders nugatory) the skill of the king of Lata (country about Broach : = Southern Gujerat) C and T translate 'a looter to the lawlessness of the Lata' This does not seem to be correct . मालववह्मनी एव लता तस्या परशु . मालव is modern Malva प्रथित (well known) अपरनाम वल्ह . The author means to say that प्रभाकरवर्धन had conquered the Huns the Gurjars &c . See Introduction दो धनानि who, the moment he was crowned, gave up wealth that sticks to the राज्याङ्ग (constituent elements of a state) as if it were dirt . Wealth is absolutely necessary for the smooth working of the national machinery . One who bathes removes the dirt (मल म न) from his body (अङ्ग) . In a coronation a king is bathed with the waters of sacred rivers and in commemoration of it money is distributed among Brāhmanas . राज्याङ्गानि सप्त 'स्वाम्यमालमुहस्तोश्चराष्ट्रदुग्धलानि च । राज्याङ्गानि' इत्यमर . य जीवितेन who felt ashamed even when others clung to life in the first rush of battle, life which is dear to the cowardly, as if it were grass held in the mouth . To hold grass in the mouth is a sign of defeat and abject submission . Note the Marathi proverb 'दांती तुण परून' . It is only the chickenhearted that will cling to life and save it at the cost of self respect . When the king's enemies submitted to

him in battle, he felt ashamed at *their* abject submission to save life which to the brave is as वृण कातरवह्मन goes with both कृणेन and जीवितेन करे धृत धीत असि तस्मिन् प्रतिविम्बितेन समित्यु सहायेन that (reflection of self) was his (only) companion in battles प्रधनेषु in battles The idea is this—When the king fought with his enemies he bent his bow for discharging arrows In his bright sword blade appeared the reflection of the king bending his bow It appeared as if the king was helped by his reflection and even this made him uneasy (with the thought of having to receive another's help in battle). Further he was pained by the fact that his bow bent before his foes (though only for killing them) यो खिद्यत there seems to be a pun giving two opposite senses यो मानी (proud) मानसेन अखिद्यत (was troubled by mind : & by the high soaring desires of his mind) यो मानी मानसे न अखिद्यत—who proud as he was, was never troubled in mind (by difficulties) अतर्गता अपरिमिता रिपव एव शल्यानि शङ्कुवक्ष्य ते कीर्तितान् nailed with the inserted (अन्तर्गत) points of darts in the form of numberless enemies in his empire रुक्मी is said to be चञ्चल But in his case it was निश्चल : & never left him What is nailed becomes fixed His sovereignty extended over many kings—his enemies whom he had subdued, so though they were like so many thorns in his side, yet they served the purpose of nails and made his sovereignty निश्चल The reading in the text seems better than अन्तर्गतान् Nails are inside, so the subdued kings were inside his empire C and T take अन्तर्गत to mean 'dead (with foes)' We may also explain differently In fighting with his enemies arrow heads entered his body and as if helped to hold fast राज रुक्मी as nails would do अतर्गता अपरिमिता रिपूणां शल्यशङ्कुव ते कीर्तितान् यक्ष बहुधा who by the broad (पृथु) roads for the march (यात्रा) of his troops (दृष्ट) as it were cut the earth in many parts in all directions for the benefit of his servants (roads) by which (& in making which) the river banks pits, trees with luxuriant branches clumps of grass ant hills and forests were levelled up समीकृतानि सरित्पटा अवग, विटपानामटवी (समूह) तथा युक्ता तरव, वृणानां गुह्या (समूहा), वन्धीरुगिरय, गहनानि (वनानि) च ये (०१६) The king's victorious armies marched in various directions and so roads had to be prepared for them or were made by the very fact of marching in large numbers Rivers, banks, clumps of trees and grass, and hills and forests—these serve as boundaries

to demarcate one province from another But these were all removed by his armies There remained only the broad roads that separated the several provinces which the king apportioned among his own servants See मनु० ८ 246-47 'सीमावृक्षाश्च कुर्वीत न्यमोऽथत्वविशुक्लान् । गुल्माग्नेयश्च विविधाऽष्टमीवहीसलानि च । शरान् दुश्चक्रं गुल्माश्च तथा सीमा न नश्यति ॥' याज्ञवल्क्य II. 151 'नयेयुरेते सीमान् मृगान्— शरानुपहृमे । सेतुवल्लीकनिशास्त्रिचैत्यावैर्यलक्षिताम् ॥'. अलम्ब युद्धस्य दोहद येन whose longing or thirst for battle was not gratified यं चा प्रताप the idea is—his prowess was so great that nobody dared oppose him, the result was that his desire to fight was never gratified and his own prowess in this way caused him uneasiness, as if it were the prowess of another If anyone else had great prowess that would have been a source of trouble to him P 58 यस्य च प्रताप—the principal sentence = यस्य प्रताप निहतं पुरेण पद्मं मयो मूर्तं इवाद्भ्यन—whose prowess appeared as if it had an embodied existence made up of the five great elements in the wives of the chieftains that were slain in opposing him निहता प्रतिसामन्ता तेषां अन्तः पुराणि तेषु By his prowess the princes that opposed him were killed and their wives' hearts burnt through anguish, their eyes shed tears, they heaved deep sighs, they had earth on their bodies because they rolled on the ground through grief, they felt the world a void (शून्य), as their husbands were dead The author fancies that प्रताप was identical with the effects it produced on the widows of the princes that were killed As these effects were perceptible, he says प्रताप was मूर्त The word क्षमा means 'the earth' All visible bodies are made up of the five elements पृथ्वी (here the word क्षमा is used for a pun), अग्नि, तेज, वायु and आकाश क्षमा also means 'patience' The women had to suffer यस्य लक्ष्मी—The idea is—The best of his servants that were near him (१० high officers of state) were endowed by him with so much wealth and splendour that they appeared like him A reflection is generally seen in objects that are near (आसन्न) and bright like jewels &c 'जाती जाती यदुलूकं तद्रत्नमभिधीयते.' यस्य भवत् Here the words भूति, सिद्धि, वश, उक्ति, कर have double meanings प्रताप अग्निरिव तेन, also प्रतापसदृश अग्नि तेन Dissolve शौर्योष्मणा and असिभाराजरेण similarly यस्य प्रताप भूति अभवत् who had भूति (prosperity, ashes) by the fire of his prowess He became prosperous by his prowess, fire produces भूति (ashes) Explain the following similarly शौर्योष्मणा सिद्धि he attained his objects

by the heat of his bravery सिद्धि also means 'cooking', which is effected by ऊष्मन् (heat) अस्ति. वृद्धि his family (वंश) prospered by the water of his sword—blade वक्ष (bamboo) which watered grows शस्त्र रक्ति his manliness (पुरुषकार) was proclaimed by the mouths of the wounds received by him from weapons वक्ति (utterance) can be made only by the mouth (मुख) धनुः गृहीति—he levied tribute by the scar made by the string of his bow : e fought his enemies with the bow, vanquished them and took tribute from them By constantly wielding the bow his hand (कर) became hard and had scars, e वि (corn) seized his hand यश्च मन्यत who looked upon enmity as a present, fight (विग्रह) as a blessing, the advent (आगम) of battle as a great festival शत्रु निषिद्धं नम् he regarded an enemy as the discovery of a treasure (because by conquering him, he would secure booty and tribute) अचरक वृद्धिम् a sudden attack as an auspicious event वसुधारा—a stream of wealth निरन्तरैः कृतयुगे On account of the multitude of sacrificial posts that were erected close to each other it seemed as if the वृत्त age had put forth sprouts The king performed numerous sacrifices, in each of which a यूप was required There was thus a thick row of यूप In the वृत्तयुग also, people performed many sacrifices Therefore it seemed as though कृतयुग, that had vanished (the present being कलियुग), had again come to life दिक्षु कलिना On account of the clouds of sacrificial smoke that spread in all directions, it seemed as if Kali had run away Kali (being the age of sin and vice) is contemplated as dark, smoke is also dark As the clouds of smoke were wafted hither and thither by the breeze, the poet fancies that it was Kali that was flying the country, समुधै plastered with chunam, possessed of मुधा (nectar) स्वर्ग which is the abode of the gods has मुधा सुराख्य शिखरेषु उद्भ्रमन्तैः (that were being tossed to and fro) The fluttering banners on the spires of temples resemble the leaves (पत्र) of trees shaken by the wind धर्म is contemplated as white वदि ग्रामे—the idea is—the king erected, when he performed sacrifices, outside the villages, large (विष्ट) समामण्डपः सत्रमण्डपः, प्रपामः and प्राग्वशमण्डपः. It seemed as if the ग्रामः had given birth to them We take मण्डप with each of the four सभा in the hall where the sacrificer, the priests and other learned men meet सत्र is the room where food is distributed to all प्रपा (Marathi: पाजपोई), where water is given to travellers &c

प्राग्बश is a room to the east of the अग्निशाला to be occupied by the wife and the household of the sacrificer 'प्राग्बशो प्राग्बविर्गे हात्' on which क्षीरस्वामी remarks 'प्राग्बश पत्नीशालाख्योऽग्निशालाया प्राग्यो भाग' काशनमयानि सर्वाणि उपकरणानि (materials utensils) येषु विशीर्णमिव मेरुणा as if मेरु had been shattered into pieces. The golden utensils were so many that it seemed as if मेरु had been broken up into pieces which were turned into utensils. मेरु is said to be the mountain of gold 'मेरु सुमेरुर्हमाद्री रत्नसानु सुरालय' इत्यमर द्वित्रेभ्यो दीयमाने

P 58 ll 10—30 तस्य च ललास The principal sentence is तस्य च यशोमती नाम महादेवी प्राणाना भूमिरभूत् All the genitives from शङ्करस्य (l 10) to महासुने (l 14) apply to the king also and all the nominatives in those clauses apply to यशोमती also जन्मा शङ्करस्य as पार्वती, who was called सती in her former life was to Siva The queen was सती (पतिव्रता) and the king was शङ्कर (one who caused happiness) तन्मातरेऽपि this suggests that the queen as a पतिव्रता was his wife even in his former birth The word सती may also suggest (as the com points out) that यशोमती was fair while पार्वती was दयामा दक्ष once celebrated a great sacrifice at which he did not invite his daughter सती nor her husband शिव She went-uninvited, but being greatly insulted, threw herself into the fire and perished Siva when he heard of this destroyed Dakshas sacrifice सती was afterwards born as पार्वती Compare कुमार संभव I 21 'अथावमानेन पितु प्रयुक्ता दक्षस्य मन्वा भवपूर्वपत्नी । सती सती योगविच्छेदेहा ता जमने शैलवधू प्रपदे ॥' बाण refers often to the story of दक्ष See कादम्बरी 'दक्षाध्वरक्रियामिवोद्धतगणकचम्रहमयोपसेवितत्र्यम्बकान्' (महाश्वेताम्) गृहीत परस्य (विष्णो) हृदय वक्ष यया—who rests on the bosom of विष्णु Compare कादम्बरी 'उरस्वलनिवाससक्ता तनारायणदेहप्रभा-दयामलितामिव श्रियम्' (p 10-11 of P) The king was लोकगुरु (to be honoured by the world) and the queen was गृया (who had captivated the heart of the king) हृदय here means अन्तःकरण and पर means the last There are four अन्तःकरण of which चित्त is the last गृहीत पर हृदय (चित्त) यया 'मनोबुद्धिरहङ्कार चित्तं करणमान्तरम्' The reading गृहीतहृदया seems to be due to an effort to make good sense बाण perhaps intended to suggest another sense also (by putting the word पर) तन्मातरेऽपि Lakshmi transfers her affections to many kings स्फुरन्ती तारका तारका यस्या the star of which is brilliant and twinkling (with रोहिणी), the pupil (तारका) of whose eye was bright and unsteady (with

यशोमती) रोहिणी is said in mythology to be the special favourite of the moon out of his 27 wives (the नक्षत्रs). The king also was कलावत् (well versed in the arts) सर्व प्रनापते — ब्रह्मा desired to create all the beings and then they were produced. So the बुद्धि (thought) of ब्रह्मा is सर्वजनजननी. The king was the lord of his subjects and the queen was like a mother to all her people महा नायकस्य—The Ganges springs from the family of the great mountain (हिमालय) and is looked upon as the queen of the ocean (the lord of rivers). The king was the lord of वाहिनी (an army) and यशोमती was born in the family of great kings मान जुगल clever in following (the राजहस) to the मानस lake. The मानस lake is said to be the native place of swans, where they are said to flock at the beginning of the monsoon. The king was a राजहस (a swan among kings & the best) while यशोमती was clever in acting according to the wishes of the king सरल धर्मस्य—धर्म means वेदधर्म (ऋग्वेद, यजुर्वेद and सामवेद) सकललोकैर् अर्चिता चरणा यस्या — (the three Vedas) the various schools of which are honoured by the people. The words चरण and शाखा are sometimes used as synonyms, sometimes चरण means 'शाखाध्येतृ' & those who study a particular शाखा of the Veda an ideal succession of teachers and pupils. This latter is the sense here. धर्म is defined in the पूर्वमीमांसा as 'चोदनालक्ष्णोऽर्थो धर्मः'. There is an inseparable relation between धर्म and the three Vedas which lay down the injunctions to be followed by men. The king was धर्म in carnate and यशोमती was सरल चरणा (सरललोकैर् अर्चिता चरणा यस्या) दिया महामुने —The great sage is दक्षि here whose wife is अरुणती अनुत्तरा पार्श्वे स्थिति यया—who always remains by his side. The star of अरुणती is always seen by the side of दक्षि in the constellation of the Great Bear. अरुणती is regarded by the Indians as the type of conjugal fidelity and constancy and is pointed out to the bride by the bridegroom in marriage ceremonies. Note the high praise put by भवभूति in the mouth of जनक as regards अरुणती 'ययानूर्ध्वमन्वो विधिरि परिचर्य महम उत्तराम्' IV. The king was महामुनि (a sage) and the queen never left his side day and night हंसध्वनि मणि (literally) in her gait she was mostly a swan in her tones a cuckoo in love for her husband a rudely goose (परशक) & she had the gait of a हंस, the sweet light — pitched tone of a cuckoo &c परपुष्ट-ध्वनि (also called पराश्रु) It was believed that cuckoos place their eggs in the nest of

crows and thus have their young ones looked after by others 'प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृता खलु पोषयन्ति ॥' शाकुन्तल V. The चक्रवाक bird is supposed to be separated from its mate at the advent of night and is a type of abiding love. Even though separated merely by a lotus leaf it cries for its mate मय is affixed in the sense of प्राचुर्य or विकार. 'तत्प्रकृतवचने मयद्' पा ८ 4 21 and 'मयद्वैतयोर्माषावामगक्षाच्छादनयो' पा 4 3 143 प्रावृष्ण विलासेषु In the fulness of पयोधर (breast, cloud) she was as if the rainy season, in playfulness she was as if wine. She naturally possessed those विलास which wine imparts to those that have tasted it निधि . प्रसादेषु in the collection of wealth she was a treasure, in (bestowing) favours she was a stream of wealth कौषसमृद्ध (1) amassing a rich treasure, (2) having a calix (with कमल) कलदानेषु—the queen gave what was desired by suppliants, flowers give rise to fruits सन्ध्या—people perform adoration (called सन्ध्यावन्दन) in the morning and evening, the queen was honoured by all people चन्द्र भक्त्ये the moon and the queen had no ऊष्मन् (heat, pride of wealth) दर्पण ग्रहणेषु a mirror takes in (१ ६ reflects) every being, she drew (१ ६ influenced by her goodness) all beings सामुद्र ज्ञानेषु In the knowledge of the character of others, she was the science of palmistry समुद्र is supposed to be the author of the सामुद्रिकशास्त्र परमा व्याप्तिषु—The supreme spirit pervades everything, the queen could comprehend everything. According to the Vedānta, परमात्मन् (ब्रह्म) is everywhere and everything. Compare भगवद्गीता 'यथा तत्तन्निद सर्वं जगदव्यक्तमूर्तिना' स्मृति वृत्तिषु Smritis, like that of मनु, lay down what is pure (वृत्ति), her thoughts (वृत्ति) were pure or holy अमृत वृष्यसु she was full of अमृत (nectar, water) to the thirsty निर्द्विषि bliss, happiness वेतस गुरुषु toward her elders, she was a वेतस (१ ६ she was humble) वेतस is a symbol of humility. It bends when a flood sweeps down upon it गोत्र विलासानाम् she was the prosperity of the family of elegant gestures : • in her one could find the *acme of fine gestures and dalliances* शयन स्त्रीत्वस्य she was as if the penance purity of womanhood. Penance purifies a sinful person. She was typical of womanhood purged of all frailties by penance आज्ञा चक्रस्य she was as if the fruition of the mandate of काम. She could have bewitched any one by her charms मयुधान रूपस्य she was as if the post-concentration consciousness of beauty. The idea is—रूप had as if been in a समाधि (१ ६ had given up moving about in the world),

then रूप gave up its state of समाधि as a Yogin does and became conscious in the person of the queen व्युत्थान means समाधिनिवृत्ति (cessation of the state of Yogic trance) For the meaning of व्युत्थान, note योगसूत्र III 36 'ते समाधावुपसर्गा व्युत्थाने सिद्धय' on which व्यासभाष्य says 'ते प्रतिभादय समाहितचित्तस्योत्पद्यमाना उपसर्गास्तद्दर्शनप्रत्य न्नीकत्वाद् ! व्युत्थितचित्तस्योत्पद्यमाना सिद्धय' C and T render the words as 'the Eureka of loveliness' दिष्ट रते she was as if the ovation of passion. दिष्टम् means 'fortune' (good or bad), here, good fortune वृद्धि means congratulation compare the use of the root वृष् in 'दिष्ट्या पुत्रमुखदर्शनेन मवान् वर्धते' मनो जीवन्त्य she was the attainment of the desires of beauty Beauty had been longing for a proper person to represent her and found the fulfilment of that longing in the person of the queen वंशो रागस्य she was the root of the ancestry of love As a family traces its ancestry back to some founder, so true love started with her and was then propagated through succeeding generations of loving women The readings of Mal o make good sense सग सौन्दर्यस्य she was the utmost limit of the creation of loveliness In her loveliness found its perfection आयति दीवन्त्य she was as if the majesty of youth 'प्रभावेति चायति' इत्यमर अनन्न वैदग्ध्यस्य she was the cloudless rain of intelligence Rain fall requires clouds hence rain without clouds is looked upon as an extraordinary thing, a wonder Her intelligence was wonderful अयत्न लक्ष्म्या लक्ष्मी is said to be चञ्चल This bad name that लक्ष्मी had acquired was wiped off by the queen, in whom लक्ष्मी was स्थिर Compare 'येन श्रियः सभयदोषरूढ स्वभावलोलेन्ययश्च प्रवृष्टम्' रघुः VI 41 यत्न चारित्र्यस्य she was the fulness of the fame of chastity C and T translate 'goodness bloom of beauty, which is not correct सीमाव्य पते she was Brahmas creation of the atoms of beauty The idea seems to be this — By creating her, Brahma created the परमाणु of beauty, when ever he wants to create another lovely form he would draw upon her beauty (the परमाणु) According to the Vaisheshika philosophy from atoms the whole world is produced शम शान्तिरिव the quietude of quiescence शम is restraint of passions or of the mind The idea is that even शम would derive शान्ति from her Explain the remaining clauses similarly अभिजात्यम् (अभिजातम्य भाव) high birth संयम restraint धैर्यम् — steadiness (of mind) विभ्रम sportive or amorous action यशोमयी—From the Sonpat seal we see that the name of हर्ष is

mother was यशोमती and not यशोवती See Introduction प्राणाना भूमि she was the centre of the life of the king, she was the very life of the king विश्रामस्य भूमि—the king confided every thing to her धर्मस्य भूमि she was the source of the righteousness of the king A wife is the source of धर्मावरण, as said by आपस्तम्ब 'धर्मप्रत्यसम्पत्तिं प्रयोजनं दारसमग्रस्य' No यज्ञ could be performed without her See तैत्तिरीय ब्राह्मण III 3 3 1 'अयसो वा स्य सोऽयनीक' The महाभारत says that the wife is the source of त्रिवर्ग (धर्म, अर्थ and काम) 'अर्थं भार्यां मनुष्यस्य भार्यां श्रेष्ठतमं सत्ता । भार्यां मूलं त्रिवर्गस्य भार्यां मूलं तरिष्यत' II आदिपर्व 74 40 C and T render 'the centre of all creatures' love confidence, duty, and felicity' This is not correct. अस्य—राज्यं प्रभाववर्धनस्य नरकजित (1) of the conqueror of the demon नरक (= *et* of विष्णु), (2) of the vanquisher of Hell The king by his धर्मावरण had removed the possibility of going to Hell रुक्मी is represented as resting on the bosom of Vishnu कृष्ण killed नरक who was the son of भूमि (the earth) and was king of प्राणोत्तिष्ठ, see विष्णुपुराण V 29

P 581 31-P 591 4 निसर्गतं हृदयम् उदये इत at the rise of the sun (दिनहृत्) धवलेन वस्त्रेण (piece of cloth) प्राप्य तिर यस्य प्राप्युत with his face towards the east बुद्धुम मण्डपे in a circle that was smeared with saffron paste C and T translate kneeling eastward upon the ground in a circle.' This is wrong The king did not kneel in a circle He had drawn up a circle with saffron paste on to which he put his offering पद्मराग—ruby (which is red in colour) स्व ददी he offered worship (भार्या) with a bunch (वण्ड म न) of red lotuses that were reddened (अनुरक्त) by the sun, as if it (bunch) were his own heart devoted to the sun सूर्ये अनुरक्तम् (हृदयम्), सूर्येन अनुरक्तम् (वण्डम्) The heart and the bunch of lotuses are both red and अनुरक्त जप्यम्—muttered prayer दोनन चरित यस्य स सुचरित अपत्यदेतो for the purpose of (wearing) issue प्राप्यम् *ind.* favourably, suitably 'आपुष्ट-गर्वके प्राप्यम्' इत्यत्र Here it may be taken as an adjective of मन्त्रम् meaning 'favourable' मन्त्रं restrained, devout. जप्यम् one who mutters prayers 'यज्ञेन पदयो यज्ञ' वा II 2 166 (The affix क्त is applied to the frequentative base of यम्, जम् and दम् दादकृत्, दन्दकृत्, जज्यकृत्) मन्त्रमदित्यद्वयम्—आदित्य दृष्ट (रश्मि) यस्य The आदित्यदृष्ट is a well known स्तोत्र declared by कृष्ण to अर्जुन (see बृहत्संहिताभाष्ये 211 c1.) For some of the details given in the text, note the following from the स्तोत्र 'इति वा चतुरस्रं च विष्णुर्नो-दग्नेष्टुभिः । विषा घ्न विष्णोः पद

मष्टपन सर्कारिक्म् ॥ 99 सकेसराणि पद्मानि वरवीराणि चार्जुन । रक्तचन्दनमिश्राणि
कृत्वा वै ताग्रभाजने । धृत्वा शिरसि तत्पात्र जानुभ्या धरणीं स्पृशेत् ॥' 104-5

P 59 ॥ 5-17 भक्त तिष्ठत् भक्तजनानां अनुरोध (entreaty) तेन
विधेयानि—*influenced by the entreaties of their devotees* सितक
रस्य (चन्द्रमस) करा तद्वत् सिता (शुभ्रा) सुधा (chunam) तथा धवलस्य.
द्वितीयशयने on a second couch On the propriety of this, see the
comm 'द्वितीयेत्यादिनास्य सदाचारनिष्ठोत्ता । उक्तं हि नास्तीयाद्भार्यया साकं न च
सुप्यात्तया समम् ॥' See मनु० 'समानशयने चैव ॥ शयीत तया सह ॥' IV 40
शिश्ये—Perfect 3rd sing of शी परिणत तिष्ठत्—the principal
sentence is देवी यशोमती सहसैव 'आर्यपुत्र परित्रायस्व' इति भाष्यमाणा उदतिष्ठत्.
परिण इयमायात् when the night had reached its close आसन्ना
(approaching) प्रभातवेला तथा विजृम्भमान लावण्य यस्य लिलम्बिषमाणे
(*loc pr p* of the desiderative of लम्ब्) when (the moon) was
declining (*lit* about to hang down) सीदत् (sinking waning)
तेज यस्य तारकाणां ईश्वर च द्र कराम् स्पृष्टा कुमुदिनी तथा प्रमोद तस्माद्
जम यस्य (with स्नेहे) वराम् पयसि when very cool drops of dew
(अवश्याय) were falling as if they were the perspiration of the
moon (शशधर) evoked by the joy of touching the night lotuses
with the tips of his ears (rays, hands) The poet represents
that when a young person intensely in love touches his sweet-
heart he perspires स्नेह is one of the eight सात्त्विकभावस मधु
प्रदीपेषु when the lamps in the harem being smitten (आहत *lit*
struck) by the breath of the sleeping beauties that were in-
toxicated by wine, flickered as if intoxication had been trans-
ferred to them The lamps flickered owing to the breaths of
sleeping women The author represents this flickering as the
staggering of intoxication The lamps caught intoxication
from the breath of women wafting the smell of wine संक्रान्त-
मद येषु राननि—construe this with स्वपनि below विमल तारकाभि
whoso feet were as if shampooed by the stars that were reflect-
ed in his white nails संवाहमानो धरणी यस्य तस्मिन् (राननि) It
should be remembered that the king is represented as sleeping
on the roof of his palace in the summer Hence the stars were
reflected in his nails. विनश्य भद्रे he had his limbs spread
carelessly as if they were consigned to the women in the form
of the quarters Understand after भद्रे, the instrumental
being used in accordance with the Sutra 'शय्यभूतलशयने' पा 2 3 21.
(जटाभिस्त्यापन) दिश च्च भद्रना मधु बीज्यमाने who was fanned
by the beauty (श्री) of his face with breath that was scented
with मधु (wine, honey) as if it (breath) was the breeze of

the fan viz the lotus in her hand The Ling had drunk wine and his breath was charged with its odour The poet fancies that he was fanned by the लक्ष्मी of his face with the breath. लक्ष्मी is represented as having a lotus in her hand कमल would have मधु (honey in it) If the lotus were used as a fan the breeze would be charged with the scent of honey अग्नियमि goes with वातै as well as अक्षितै सहस्ते यत्कमल तदेव तालवृत्ते तस्य वाते विमल विराजिते who was adorned by the image of the moon's disc reflected on his bright (विमल) cheek which (image) looked like a chaplet (शेखर) of white flowers displaced by the seizing of hair in amorous sports The reflection of the white moon looked like a white garland A शेखर (which is worn on the head) may be displaced and dangle on the cheek when seized in रतिकेलि रतिरेत्या कचमह तेन लम्बित भूयः जनम् as if calling on her attendants by the tinkling of her ornaments. लसम्पमाना (trembling) अङ्गवष्टि यस्या

P 59 ll 18-29 अथ तेन कारणम् तेन—connect this with धनिना सर्वस्या मुखे which (cry) was never heard before even in the whole world, much less in the queen's mouth The Ling protected the world so well that not even the meanest had ever to cry 'help' एवमदे and at once क्षिरो निशाम् who if drew a parting line in the night with his bright (धौत) sword having a glittering edge, which (sword) was snatched from that part of his bed on which his head rested with his right hand that quivered with wrath, as if it (sword) were the white lotus in his ear coming out सीमन्त the parting line in the hair on the head of women सीमन्तवन् is the pr p of the denominative verb from सीमन्त Night is dark as hair The flash of the bright sword made a सीमन्त in the hair of the woman (night) : a darkness was parted by the white streak The sword was kept below his pillow to be taken out in case of necessity Being taken from under his head, the bright sword resembled a white lotus which is often placed on the ear as an ornament • अञ्छा धारा यस्य C and T translate 'whose glittering edge drew a line like a prolongation of his ear wreath across the night' This is obscure and does not bring out the sense अन्तराल एहवेन tossing aside with his left hand his upper garment, as if it were the ether that intervened in space The garment was very fine and thin and hence is compared to आकाश The fine garment screened his limbs आकाश also screens from our view

the things in space (अन्तराल). वर . राजमान —his golden bracelet (worn on the left hand with which he tossed aside his upper garment) dropped down (from his hand) by the violent tossing of his hand and went rolling in all directions on the ground. The poet fancies that the वलय was his heart which wandered about in search of the cause of the alarm (of the queen). Some rich men even now wear golden वलयs on their left hand सत्वर अवतरित (brought down) वामावरण तस्य आवाति- (placing) तया कम्पित प्रसाद येन पुर मान —his necklace was torn asunder by his violent movements, fell down before him and was reflected in the edge of his sword and looked like a piece of the rays of the moon अस्ति मतेन applies to both हारेण and शस्त्रेण. The necklace got entangled with his sword and was cut asunder. The rays were reflected on the blade of the sword हृदी आशानाम् he made the ends (पर्वत m.) of the quarters ruddy with his eyes that were red owing to sleep and rage, as if they (eyes) were coloured with betel juice when kissed by Lakshmi. His eyes were red through anger and because he was suddenly roused from sleep. The poet fancies that हृदी (sovereignty) had chewed betel and then out of love kissed his eyes. चटुवर्ण is *ṛ* of the denominative verb from चट् (red). The reading चम्बन् means 'veiling or covering' and does not yield a good sense यदा चिह्नम् as if again bringing back the night (त्रिधातु) by his frowning brow that was trident-shaped and that caused darkness यद् अन्धकार, यदा निरा- चम्बका (रेता) यदा. His forehead was wrinkled into three lines by rage and his brows were dark. The author lays emphasis on त्रि निशिराकृता and त्रिधातु निशिरा गुरु येन

॥ 59 L 30 D 60 L 5 अथ इति रात्रिनि—*a woman of the night watch (from रात्रि meaning night).* 'मन्त्राणि मन्त्र' इत्यन्तं यत् मान्त्रं fill up the different quarters as if with the glory of morn. सुवर्णानि वस्त्राणि wearings, earrings, armlets and coat of mail. चम्बकाणि लोभित in saffron (juice) of the hue of the चम्बका insects. The चम्बका are red insects that are seen at the beginning of the rainy season. चम्बकाणि चम्बकाणि (चम्बका) यत् मान्त्राणि is suspicious as and women used to apply saffron paste on their forehead as a mark of caste, 'cleanness'. Chand Tiant la is lashed in the red ochre meal red. This is bad. To use in a dham a person lashed in blood is not a good omen. The author intends the whole desert, 'from the blood to the good fortune

‘अथ वृकुटम् ॥ रक्तमङ्गोचपिप्लुन वीरलोहितचन्दनम् ॥ इत्यमर (on which क्षीरस्वामी says ‘रजनाद्रक्तम् । अत एवास्यसङ्गम्’) On the two meanings of रुधिर, note रघु II 20 ‘रामममयशरेण ताडिता ह्यु महेन हृदये निशाचरी । गन्ध वदुधिरचन्दनोद्गिता जीवितेश्वसति जगाम सा ॥ . उच्यमाने (धिरसि) घटमान अवति यत् that folded their hands on their heads (in token of submission and adoration) चन्द्र निर्गमया as if she were the moon issuing out from the सुपुष्प ray It was believed that the waxing of the moon was due to a ray of the sun called सुपुष्प and that the waning was due to the digits of the moon being drunk by the gods ‘सूर्यरदिन सुपुष्पो यस्तर्पितस्तेन चन्द्रमा । वृष्णपक्षे मरे शश्वतीयवे वे सुधामय ॥’ विष्णु० II 11 23 वाचन has a very interesting note on this ‘अथाप्यस्यैको रदिमश्चन्द्रमस प्रति दीप्यते तदतेनोपेक्षितव्यमा दित्यतोऽस्य दीप्तिमवतीति । ‘सुपुष्प सूर्यरदिमश्चन्द्रमा गन्धर्व’ इत्यपि निगमो भवति ॥’ निरुक्त II 2 ॥ Dāna frequently refers to this belief See कादम्बरी ‘अलीक चेद मया किं सवला बला बलावनो बहुलपक्षे क्षीयमाणस्य सुपुष्पनाम्ना रदिमना रविरापिबतीति’ हयचरित (उच्छ्वास I) ‘सुपुष्पावृत्तिशशिमुभाशीकर स्तवकटारवितसीराम्’ (मन्दाकिनीम्) It should be noted that in the passage from कादम्बरी Dāna attributes the waning of the moon to सुपुष्परदिम ने विलम्बत्वा In spite of the fact that I was weeping

॥ 60 ॥ 6-20 पृतस्मिन्नेव पायुर्मापितेन तोरणस्य समावे चपतो रणम् (अव्ययीभाव) —near the royal porch रण perfect 3rd 1 sing of रण् to sound रान वक्तुम् as if it were the first utterance of royal splendour (personified) proclaiming the result of (१६ indicated by) the dream It was believed that dreams dreamt in the early hours of the morning come out to be true भाविनी भूतिम् future prosperity अमदम् violently चक्राण् 1 perfect of वण् 1 P to sound कीणेन (drum stick) आहता Separate ओहता आनन्दात् नादी—This has been explained as ‘the symphony of twelve drums beaten simultaneously’ (‘एकदा द्वादशमृदङ्गपोषो नादी’ रत्नराज on उत्तररामचरित) The poet emphasizes the word नादी which is derived from the same root as that of आनन्द प्रबोध पाठकानाम् of (minstrels) that recited auspicious (verses or words) that rouse from sleep वामा नुरङ्गा तेषा मन्दुरामन्दिरम् (stables) आदी सुप्त पश्चादुचित सुतोषित ससि पुर in front of the horses (ससि m) that neighed sweetly (कृत मधुरहेपारव ये) च्योतन्त हुपारसत्पिख्य जीवरा वसात् (adv) of यवसम्) from which oozed out the spray of frost—water विरन् nom sing m of प्र parts of कृ (qualifies पुरुष and has यवस for its object) वक्त्रा वक्त्रे two verses in the वक्त्र and अपरवक्त्र metres respectively According to some writers the species of composition called

आख्यायिका (the *हर्षचरित* is one) should be divided into sections called *वृत्तास* and should contain verses in the *वक्त्र* and *अपरवक्त्र* metres foreshadowing coming events. See the quotation from *भामह* in the Introduction p. XX. *अपरवक्त्र* is an *अर्धसमवृत्त* having eleven letters (न, न, र, ल, न) in the 1st and 3rd *Pāda* and twelve letters (न, ज, ज, र) in the 2nd and 4th. 'अयुजि ननरत्न गुरुः समे तदपरवक्त्रमिदं नजौ जरौ ॥'. It is also called *वैतालीय*, as said by the *वृत्तरत्नाकर* 'बदन्त्यपरवक्त्राख्यं वैतालीयं विपक्षितः'. *वक्त्र* is defined as 'नाचात्रसौ स्यातामभ्येयोऽनुष्टुभि ख्यातम्.' Like the *अनुष्टुभ* it has eight letters in a *पाद*. After the first four letters in each *पाद* there is a *यमण*. *Vide* p. 8. C and T take *वक्त्रा* and *अपरवक्त्रा* to be the names of the metres. निधिस्ररुविकारेण स्वष्टमाख्यायते a hidden treasure is clearly indicated by the change in a tree (i. e. by some singular or remarkable thing about a tree). The *com.* says 'यत्राधो निधिस्रत्र परिणाहोद्रताधोमुखशाखामूलादि-भाजो वृक्षा भवन्ति.' शुभस्य आगमः the advent of luck. अरुण is the charioteer of the sun in mythology and is a personification of the radiant sky at day-break; compare 'यावत्प्रतापनिधिराक्रमते न भानु-रह्याय तावदरुणेन समो निरस्तम्.' अतिव्रतः very rapid. पूर्व...दयः the previous appearance of an omen. मुदो...पीदसि you feel dejected when it is a time of joy. परिगृहीतासि thou art accepted (i. e. favoured) अंशुमाली=चर्यः. अवतीर्य descending (from the roof where the king had slept).

P. 60 l. 21—P. 61 l. 15 ततः समप्तिः. पतिः. गर्भ...जननी his mother took upon herself pallor as if on account of his glory though he was only in the womb yet. Being pregnant, she became pale. यशः is represented by poets as white. The poet fancies that her pallor (really) due to pregnancy was due to the glory the son in the womb was to attain in future. गुण...ह्रान्तेव as if exhausted by the weight of his virtues. कान्ति...वभूव she became averse to food as if she were satiated with the nectar of the expanding brilliance. On account of pregnancy, she became more brilliant in complexion and lovely. This the poet compares to *अमृत*. One who has taken *अमृत* would have no appetite for ordinary food. उपचीयमानः (increasing) गर्भः तस्य भरः तेन अन्ता. गुरुभिर्वादितापि although dissuaded by her elders. C and T translate *गुरु* as parents. This is not necessary. She would have to bow to all elderly persons including her parents. Further it seems questionable whether her parents would be

at her husband's palace ordinarily वन्दनाय नीयत she was taken by her friends for saluting (her elders) with difficulty by supporting her with their hands साढमज्जिनेव—The queen would support herself against walls and pillars and would look like a doll कमल रणौ she could not lift up her feet as if they were surrounded by bees that had set upon them out of their greed for a lotus Her feet were radiant like lotuses She could not walk swiftly because she was गर्भभरालस The poet represents that this was due to the weight of bees मृणालः—The rays from her bright toenails resembled the delicate fibres of lotus plants हंस subsist upon मृणालः मणि वमहम्—the idea is that she was so eager for support that she would stretch out her hand expecting support even from her own images reflected in the jewelled walls समा कर्तुम् she was unable even to issue commands for the performance of household duties, much less to do them herself आस्ता रोदुम्—The idea is —she could not bear to mount to the roof of the palace even in thought, much less with her feet that were oppressed by the weight of the anklets उद्वग्निती स्तनौ यस्या (on account of hard breathing) तस्तान् (perfect of स्तन्) she groaned, breathed hard प्रत्युत्थानेषु at times of rising to receive (some person worthy of honour) उभयवानुशिखरनिहिते करकिस्त लये यस्या गर्वा दैत she was held up by the child in the womb as if through pride The idea is —she wanted to rise to receive and tried to get up by placing her hands upon her knees But she did not after all get up The poet fancies that the child in the womb, being proud, did not like to bow to anybody, as it would have to do if its mother bowed and so prevented her from rising दिवसं all day long (accus of time) The sentence is दिवसं अधोमुखी ददर्श गर्भम् Her face was reflected in her bright bosom The poet fancies that her face had entered inside her body (in the form of the reflection) because it was anxious to see the child दिगुणितामिव—because लक्ष्मी was to be found in the king her husband and also her son who was to be a glorious prince सतीनानुसङ्गेषु मुक्त शरीर यथा सपत्नी चकार—she humbled the pride of her co-wives by the fact that she was to be the mother of the heir to the throne There is a further suggestion She placed only her feet on the lap of her friends, but her feet on the heads of co-wives i.e. she treated co-wives as inferior to her maids even. निमित्त, कल्पित and विहित qualify

राज्यवर्धनम् सर्वोर्वी मितम् composed as if with the atoms of वज्र for destroying the alliances of all kings सर्वेषां उर्वामृता (राजा) पक्ष (समूहः) तस्य पाताय (with राज्यवर्धन), सर्वेषां उर्वामृता पर्वतानां पक्षा (wings) तेषां पाताय (with इन्द्र understood) The mountains had once wings and troubled the earth by flying anywhere Indra cut off their wings with his वज्र वाण refers to this story very often पादम्बरी 'मदानिमयपुजितकुलक्षेत्रमध्यगतमिव वनवशिखरिणम्', 'मेनाकेनेवाविदितपक्षपातेन' शेष कल्पितम् as if made with the means, viz. the numerous hoods of शेष It is supposed that the earth is borne by the serpent शेष on its hoods Compare 'किं शेषस्य भव्यथा न वपुषि क्मां न क्षिप्येव यत्' भट्टहरि राज्यवर्धन also would be able to bear the responsibility of the world सकल विहितम् (she gave birth to राजा) who caused tremor to all भूभुत्स (kings, mountains) and who was as if made with the limbs of the elephants of the quarters Elephants butt against hills with their tusks ० मुखर, ० रव, ० मुवन and मनोहर qualify महोत्सवम् पूरिता असंख्या शङ्खा तेषां शब्दे मुखरम् प्रहतानि पट्टशतानि तै पट्ट रव यस्मिन् गम्भीरेण मेरीनि नादेन निर्भर भरित मुवनं यस्मिन् प्रमोदन उमच मन्यलोक तेन मनोहरम् मास दिवसमिव for one month as if it were a single day

P 61 l. 13—P 62 l. 10 अयान्य वयन्त The locatives from कन्दलिनि to ऋक्षि qualify नमस्ति (१८ the month of माघा) वृक्षनिनि abounding in plantain trees Wild plantain plants grow up spontaneously in the rainy season. वृक्षनिनि वदम्बतरव यस्मिन् in which the *Kailimba* trees had put forth buds. The वदम्ब tree is said to put forth buds at the advent of thunder and rain, compare 'मग्नवाम्न प्रतिपूतमिच्छ वदम्बपट्टि सुतपोरवेव' उत्तररामः III वृक्षला सज्जाता अस्य इति वृक्षनिनि according to 'तदस्य सज्जातं तात्वादित्य इत्यत्र' वा 5 2 36 रुद्रा तोमसपुष्पाश्च यस्मिन् in which the clusters (स्तम्भ) of barley blades had taken firm root. 'निगच्छवयो समी ॥ तोमसपुष्प वरिणे' इत्यमर राश्विभगाणि तामरमाणि यस्मिन् in which the red lotuses were supported (१८ stood firm and erect being nourished with plenty of water) विकसितं (developed) वदम्बतरव यस्मिन् It was believed that the वायव्य could not drink water on the earth, but subsisted on a few drops from the clouds मूढा मातङ्गिकम् (इत्या, मातङ्गे भोज्यं मातृ देवा) दक्षिणम् इत्या are said to migrate to the मातङ्ग lake at the commencement of the rainy season and on the plains the cackling of हंस was heard तस्मिन् माणि—इत्यत्र was born in माघा, while the poet says that हरे was conceived in माघा वरि वायो वयस्य विष्णु (१८ इत्या) इत्या ॥ १८ was वरि वायो १८ on his hand there were lines

resembling a चक्र, which was looked upon as one of the चक्र-
 तिलक्षणः See बृहत्संहिता 67 47 'चक्रासिपरशुतोमरशक्तिधनुःकुन्तसन्निभा रेखा ।
 कुवन्ति चमूनाथ' &c सममेव at the same time हृदये हर्षं सर्वं गृहीता
 as if accepted (रि & endowed with) by all the merits of her
 subjects पुष्प is represented as white The queen's body
 became slightly palid (आपाण्डु) on account of pregnancy, the
 poet fancies that it was the पुष्प of the subjects that had
 assumed shape and come to her in the form of her गर्भ, the
 idea being that the birth of a good Emperor like हर्ष is due
 to the पुष्प of the subjects गर्भारम्भेण as pregnancy came on
 इयामायमाने चारुचूचुकचूलिये ययो (also इयामायमाना चारुचूचुकमदृशी
 चूलिका ययो) चूचुक nipple चूलिरा crest पयोधरौ कलशौ इव (also
 पयोधरसदृशौ कलशौ or पयस धरौ पयोधरौ कलशौ) The queen's breasts
 had nipples growing dark on account of pregnancy They
 would be sucked by an emperor (चक्रवर्तिन् & हर्ष) Drinking
 water was brought for emperors in sealed (मुद्रित) jars in
 order to prevent poisoning The dark crest of the seal
 resembled the crest of the nipple स्तन्यार्थं दृष्टि her eye, long,
 glossy (स्निग्ध) and white, became sweeter as if it were a stream
 of milk placed in her face for (supplying) milk (to her
 breast) दुग्धनदी also would be दीर्घ, स्निग्ध (viscous) and धवल
 See for the same simile 'लपयति हृदयेऽहं लेहनिथन्दिनी ते धवलमधुरमुग्धा
 दुग्धकुल्येव दृष्टि ॥' उत्तरराम III 23. सकलमङ्गलानां गणेन अधिष्ठित (occu-
 pied) गात्र (body) तस्य गरिम्णा (by the weight) अमन्दायत
 became slow (from the denominative verb मन्दायते) Her
 गति became slow owing to pregnancy The poet fancies
 that the slowness was due to the weight of the nume-
 rous auspicious signs due to the conception of a चक्रवर्तिन्
 निमल मणिकुट्टिम (floor inlaid with gems) तस्मिन् निमल प्रतिबिम्ब
 (reflection of the queen) तस्य निभेन (under the guise) गृहीती
 पादपङ्क्तौ यया पूष दृषिवी अस्या (यशोमत्या) —The queen was
 reflected as the brilliant pavement The poet fancies that the
 earth was worshipping her feet by way of a prelude to what
 would follow when her son became the emperor of the world
 दिवसम् accu. of time शकनीय is the object of अभिशपनाया (यशो-
 मत्या) अपाश्रय awning पद्मगङ्गा drawing of lines or figures
 अग्निमा image of a figure drawn on the awning विमलकपोलोदरे
 गता reflected in the bright cheek (of the queen) गर्भो सका-
 न्तम् reflected in her round bosom from which the garment had

been taken away on account of the agitation (उन्माय) of pregnancy गर्भस्य उन्मायेन मुक्त अनुक्त यस्मात् उद्भूति the moon
 The reflection of the moon in the bosom appeared like a white umbrella held over the गर्भे A white umbrella
 as an emblem of चक्रवर्त्तित्व, compare खुवन् ॥ 16 'अदेयनासी
 जयनेन भूपते दक्षिणमे द्युमुमे च चामरे'. चित्र ग्राहिण्योपि even the
 women holding chowries on the painted walls (चित्रे even
 pictures moved chowries) चामर are among the insignia of
 royalty. करे (by the trunk) विष्टुन कमलिन्या वरादानां (वराणां) पुत्र
 तस्मिन् सलिलानि दत्त She dreamt that the four दिग्गजस bathed her
 with water This was a precursor of the future sovereignty
 of her son प्रतिबुध्यमानायाश्च and when she woke up चन्द्रशालिवा—
 a chamber on the roof 'चन्द्रशाला शिरोगृहम्' क्षीरसामी Even the
 puppets cried 'victory' वरिण निक्षेप When she called out to her
 attendants, incorporeal voices issued forth saying 'command.'
 कीदा भद्रम्—This sentence and the following give expression
 to the popular notion that the mother's mind is influenced by
 the potential thoughts of the child in the womb, as said by the
 com 'गर्भस्य मनश्चित्तदृश्यनुसारेण गर्भिण्या अपि चित्तवृत्तिर्भवति' चतुर्णामपि—
 This indicates that हर्ष's empire would extend up to the four
 oceans The oceans are sometimes spoken of as four or as
 seven वेला सरेषु in the vicinity (परिसर) of sandy banks
 (पुष्टिन, 'तोयोत्थिन तत्पुष्टिनम्' इत्यमर) inside the bowers of creepers
 on the seashore आल्य चचाल Even as regards business of ex-
 treme importance, her eyebrow moved playfully The idea is
 that she felt no concern or anxiety even as regards serious
 matters, so calm and collected she was आल्ययिक्त—अल्यय प्रयोजन
 अस्य 'प्रयोजनम्' पा 5 1 109 (प्रयोजनं कल नारण च) सन्नि सीत्
 though jewelled mirrors were near her, she had a strong
 liking (व्यसनम्) for seeing her face in a drawn (उत्साह) sword
 blade उत्सारिता मीमा दै सुखी अमुखायन्त gave pleasure to her
 ear स्तम्भितम् stiffened. सख्यश्चास्मा &c—construe सख्यश्च अस्मा
 पार्श्वे क्षणमपि न मुमुक्षु विस्फारित stretched wide आसन्न मवनम्
 brightening the house as if with the idea of celebrating the
 festival of her delivery that was approaching At जन्ममहोत्सव
 houses are washed with ohunam The friends whitened the
 house with their eyes expanded wide विकच विदधाना—The
 friends cast glances in all directions from their widely ex-
 panded eyes (that were white) The author fancies that the
 glances were so many white and blue flowers of various kinds

of lotuses offered in worship to protect the queen from evil
 कुमुद = a white night lotus कुबलय is a blue lotus कमल is pale
 red The white of the eye was mixed with the blue of the
 pupil and the white red of the corners आत्मो चक्रु eminent
 physicians holding various drugs and sitting in their proper
 place supported the queen like high mountains (occupying
 their proper places and having various plants growing on them
 and making the earth steady) It was believed that the
 earth which was formerly unsteady, was made steady by the
 mountains Compare कादम्बरी 'अनुजीविभूयुच्छतसहस्रकरितावष्टम्भ सत्ता
 रिण द्वितीयमिव मेदिनीसन्निवेशम्' ग्रीवा बध्यत in the knots of her neck
 lace cord were tied excellent jewels लक्ष्म्या गतानि that had
 come with लक्ष्मी (i.e. royal splendour) She being a queen
 could command jewels There is a pun on these words
 Jewels were also produced from the ocean (पयोनिधि) at the
 time of the churning along with लक्ष्मी who was one of them
 See above p 147 for सागरमयन

P 62 ll 8-13 ततश्च जहार ज्येष्ठामूलीये मासि in the month
 of ज्येष्ठ ज्येष्ठा मूल च ज्येष्ठामूले 'द्विद्राच्छ' पा 4 2 6 नक्षत्रद्विद्राष्टके
 काले छ स्यात् बहुलसु = कृत्तिकासु—when the moon was in the कृत्तिका
 constellation बहुलपक्ष = कृष्णपक्ष समा यौवने when the youth of
 the night was about to climb up (i.e. when night was just
 beginning) समारुरुक्षति loc sing of the desiderative part of
 रुह् with सम् and आ स्वयमेव—connect with जहार हृदयनिर्विशेषा
 not different from her own heart : i.e. who was as dear to
 यशोमती as her own self दिष्टया नमना you are to be congratu-
 lated on the birth of a second son पूर्णपात्रम् a present given to
 or taken by one who brings some happy news The com defines
 पूर्णपात्र as 'आनन्दो हि सीहाददेत्य वखादिक बलात् । अजानतो हरत्येव पूर्णपात्र
 तु तत्सृतम् ॥' Another definition given in the शब्दकल्पद्रुम ॥
 'वर्षादुत्सवकाले यदलङ्कारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्र पूर्णालक च तत् ॥'

P 62 ll 13-21 असिन्नेव जात इति संवादित्वा अतीन्द्रिया-
 देशा यस्य whose extraordinary predictions had come true
 अतीन्द्रिय beyond the reach of the senses दर्शित प्रभाव येन.
 सङ्कलितो ज्योतिषी—who had grasped the science of astronomy.
 सङ्कलितमनेन इति सङ्कलितिन्—Words like अधीतिन् take the loc of the
 object of study, according to वार्तिक 'सप्तमीविधाने क्तस्येन्विषयस्य
 कर्मण्युपसरयानम्' on 'सप्तम्यधिकरणे च' पा 2 3 36 (अधीती-याकरणे आम्नाती
 छन्दसि । महाभाष्य) सर्वासां इदवा who had mastered all the treatises
 on planets महित = पूजित The ग्रहसंहिता of बराहमिहिर refers

to three branches of ज्योतिष च ग्रहगणित, संहिता and होराशास्त्र and remarks 'संहितापारगश्च देवचित्तको भवति' It then gives a long list of the topics of संहिता (2nd chap) हित who was favourable to (the royal family) भोजक —The com. says 'रविमर्चयित्वा पूजका हि भूयसा गणका भवन्ति । ये मगा इति प्रसिद्धा भागवता इत्यन्ये' This means that the astrologer was a Mgṛ, a worshipper of the sun. The बृहत्संहिता tells us that in a temple of the sun, a मग should be placed in charge of the worship 'विष्णोर्भागवता मगाश्च सवितुः शम्भो समस्तदिजान् &c' (60 19) C and T refer to Wilson's Vishnu purana (Hall's ed) vol V p 382 where an analysis of the last 12 chapters of the मविष्यपुराण is given concerning the मगः मान्वा son of इष्णु became a leper by the curse of दुर्वासस and was cured by worshipping the sun. He gratefully built a temple of the sun and brought 18 families of मगः from श्वशीप as priests and induced the भोजक of द्वारवा, a branch of the यादवः, to give their daughters in marriage to the मगः. Hence the मगः were styled भोजकः माधवा—He was a king of the solar race. युवनाश्व had no son and therefore the सप्ते performed a sacrifice for him and placed a jar full of holy water on a rock and slept. युवनाश्व being thirsty drank the water and then a son was born from his side. The विष्णुपु० (IV 3) gives the origin of the name मान्वा as follows "गर्भश्च युवनाश्वोदरेऽभवत् । दक्षिणकुक्षिमवनिपतेर्निमित्तं निश्चक्राम नासी ममार । पातो नामैष क धास्यतीति ते मुनयः प्रोचुः ॥ 71 अथागल देवराजोऽजमीन्मामव धास्यतीति ततो मान्वाता नामतोऽभवत् ।" About मान्वाता the रामायण says 'अयोध्यायां पुरा राजा युवनाश्वस्ततो बली । मान्वाता इति निरमातस्त्रिषु लोकेषु वीर्यवान् ॥ स कृत्वा पृथिवीं कृत्वां शासने पृथिवीपति । सुरलोचनितो जेतुमुद्योगमकरोत्तप ।' उत्तरकाण्ड 67 56 अयती रहिते free from the contact (अभिषङ्ग) of all evil positions such as अयतीपात अयतीपात is the 17th योग out of the 27, beginning with विश्वम्भ. The धर्मसिन्धु says 'कुमारजन्मकाले तु भ्यतिपातश्च वैधृतिः । सक्रमश्च रवेस्तत्र जतो दारिद्र्यकारकः ॥ अग्रिम्यं सृष्टुमाप्नोति नात्र कार्या विचारणा ॥' उच्चस्थान भित्तेषु ग्रहेषु when the planets were in their places of exaltation. It is said that मेष, वृषभ, मकर, कर्का, मीन and तुला are the उच्च respectively of रवि, चंद्र, भीम, बुध, गुरु, शुक्र and शनि. See बृहज्जातक 'मगश्चममृगादनाकुलीरा क्षपणजिह्वो च दिवाऽरादितुहता ।' रश्मि is that sign of the zodiac that is on the eastern horizon at the time of birth. अत्राक् तत after that &c since that time योग conjunction (in astrology) It seems to us impossible from an astrological point of view that all the planets were in their on at the time of Harsha's birth. The day being the

12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the sign of the sun) सप्ताना चक्रवर्तिनाम्—the seven चक्रवर्ति are 'भरतार्जुनमान्धातुभगीरथयुधिष्ठिरा । सगरो जदुषश्चैव सप्तैते चक्रवर्तिनः ।' अर्जुन must be सहस्रार्जुनकार्तवीर्य चक्रवर्तिचिह्नानाम्—such as चक्र on the hand जालग्रथितायुक्तरत्न (mentioned in the 7th Act of शाकुन्तल) The great रत्न are said to be fourteen in the विष्णुपुराण IV 12 The शब्दकल्पद्रुम gives them as follows 'चक्र रथो मणि रत्नश्चर्म रत्न च पद्मम् । फेत्तुर्निषिञ्च सत्तैवमप्राणानि प्रचक्षते ॥ भार्या पुरोहितश्चैव सेनानी रथद्वयम् । पश्यन्ती कलमश्चेति प्राणिनः सप्त कीर्तितः ॥ चतुर्दशै तानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥' The great रत्न according to the com are six 'मण्यश्चक्रचक्राणि वरा स्त्री परिनायक । पदेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥' The seven oceans are 'एते द्वीपा समुद्रैस्तु सप्त सप्तभिरावृता । लवणेक्षुमुत्तमपिर्दधिदुग्धालैः समम् ॥' विष्णुपुराण II 2 0 सप्तमन्दु means 'sacrifice' 'सप्तभिः छन्दोभिस्तन्यते' इति क्षीरस्वामी सप्तसप्ति = सूर्य (सप्त सप्तय अथा यस्य)

P 62 l 22—P 63 l 9 अग्रान्तरे महान् भवाम्भवात् —though not blown or filled with wind from the mouth तारमधुरम् loudly and sweetly विरेसु perfect of रस with वि शुभित चलनिधिनल तस्य ध्वनि तद्वत् धीरम् (deep) अभिषेकदुन्दुभि —the drum that is beaten at the time of crowning a king The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy सवभुवनस्य अमय तस्य भाषो षणा तस्या पटह —The echo of the labors spread in all directions The poet fancies that it was the kettledrum (पटह) that proclaimed immunity from danger to the whole world. The idea is that हर्ष would give security against danger to the whole world Even now proclamations are made known to the people by beat of drum विधुता केसरतटा ये that tossed the hair of their manes Both केसर and तटा mean 'mane' सादोष (in a stately manner) गृहीत हरिताना (green) दूर्वापहवाना क्वल (mouthful) तेन प्रश्लो (graced) हस्तपटवै —has two senses Those who dance make graceful movements with their hands (हस्त) The elephants tossed about their trunks (हस्त) in a graceful manner मुराया आमोद तद्वत् मुरभि (with दिव्यानिर्ल), मुराया आमोद तेन मुरभि (नि श्वास) Breezes redolent of the perfume of wine blew at the birth of हर्ष This is fancied to be the sigh of रुदमी leaving दिष्ण The idea suggested is—at the birth of हर्ष, रुदमी left दिष्ण and came to हर्ष When leaving her husband दिष्ण she sighed The breaths of beautiful women are represented as

fragrant by Sanskrit poets. चरुं आयुधं यस्य. Compare for दिव्या-
 निल 'दिशः प्रसेदुर्मरतो ववुः सुखाः प्रदक्षिणाचिर्हविरग्निराददे । बभूव सर्व
 शुभसंति तत्क्षणं भवो हि लोकाभ्युदयाय तादृशाम् ॥' रघु. III. 14. प्रदक्षिण-
 शिखानां कलापः तेन कथितः कल्याणागमः यैः that told of the forth-
 coming good luck by the mass of their flames curving to the
 right. अविद्यमानं इन्धनं (fuel) येषाम्, वैतानवहयः sacrificial fires
 तपनीयस्य (सुवर्णस्य) शृङ्खला तथा बन्धः तेन बन्धुरः (charming). कलशीकोशः
 येषाम्, कलशी = jar. कोश means 'the cuplike head or upper part
 of a jar.' Round the necks of the jars were tied chains of gold.
 समुदगुः aorist of इ with सम् and उद्. प्रहत...निभेन under the guise
 of the echo of the auspicious tabors that were beaten. दिक्पाल—
 these are eight 'इन्द्रो वह्निः पितृपतिर्नेरुतो वरुणो भरतु । कुबेर ईशः पतयः
 पूर्वादीनां दिशा क्रमात् ॥' इत्यमरः. दिष्टवृद्धिकलकलः—clamour of congra-
 tulation. The idea is—दिक्पालः were overjoyed at the birth of
 हर्ष. The echo of the tabors is fancied to be the clamour of
 congratulations from the दिक्पालः. शुक्रं वासः येषाम् (adj. of दिजातयः),
 ब्रह्म वेदः मुखे येषाम् (with दिजातयः); ब्रह्मा (the god ब्रह्मा) मुखं येषाम्—
 who had ब्रह्मा at their head (पतयः). The Vedas being eternal,
 it may be said that the primeval प्रजापतिः also had the Veda on
 their lips प्रजावृद्धये (1) for the well-being of the child (with
 जातयः); (2) for the propagation of the human race (with
 पतयः). कृतयुगप्रजापतयः—see मनुस्मृति I. 34-35 'अहं प्रजाः सिद्धुस्तु
 तपस्त्वा सुदुश्चरम् । पतीन्प्रजानामसर्वं महर्षीनादितो दश ॥ मरीचिमभ्यग्निरसी
 पुलस्त्यं पुलहं क्रतुम् । प्रचेतसं वसिष्ठं च भृगुं नारदमेव च ॥'. शान्त्युदकं फलं च
 हस्ते यस्य. पुरोधाः=पुरोहितः. पुरातन्यः स्तितयः इव as if they were the
 ancient rules (of conduct) प्रलम्ब (long) इमंशुजालं (beards)
 तेन जडिलानि आननानि येषाम्. It was usual to set prisoners free
 on the birth of a son or other great occasions. Note the अर्थशास्त्र
 of कौटिल्य 'बन्धनान्तरे च बालवृद्धव्याधितानाथानां च जातनक्षत्रपौर्णमासीषु
 विसर्गः' p. 146. बहलः मलपङ्ककलङ्कः तेन कालः (dark) कायः (शरीर)
 येषाम्, नश्यतः कुलानीव as if they were the kindred of the Kali
 age that was vanishing. कलि (the age of sin) is fancied as
 dark. By the advent of हर्ष, an era of धर्म would be started and
 अधर्म would have to run away. The prisoners besmeared with
 dirt (and so looking dark) and running disorderly (आकुल) when
 freed are represented as the kindred of कलिकाल. बन्धनवृन्दानि
 crowds of prisoners. तत्कालात्प्रकान्तस्य that ran away at that moment
 (i.e. at हर्ष's birth). निविरयेणयः rows of camps or tents. लोक...
 वीथ्यः the rows of the stalls (विपणिः) that were plundered by
 the people. It seems that the stalls were looted with the per-

mission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अय्य had run away, leaving them empty. विलसन्त (making graceful movements) उन्मुखा वामनका (dwarfs) वधिराश्व तेषा वृन्द तेन वेष्टिता (ady of च्यात्र) Dwarfs are often spoken of as the attendants of the harem. 'निवेदितो वर्षवरै कञ्जकोष्णोपधारिभिः । अन्तःपुरेषु विचरेत् कुम्भकैरातवामनैः ॥' बाम० 7 41 जात व्याकुला—the com explains that 'in the lying in chamber a figure with a cat's face and surrounded by a crowd of children is set up' (probably to ward off evil). 'जातमातृदेवता मार्जारानना बहुपुत्रपरिवारा सनिकागृहे स्थाप्यते' Or we may take साक्षा देवता in another sense 'as if they were the divine Matris become visible. The Matris divine mothers, are said to attend on शिव and are seven or eight. 'माद्री माहेश्वरी वैश्वी वाराही वैष्णवी तथा । कौबेरीत्वषि कौमारी सप्तैव मातरः स्मृता ॥' ब्रह्मसूत्र प्रावर्तत—the subject is पुत्रचमोत्सव. The lines that follow contain clauses qualifying उत्सव विगता राजकुलस्य सिति यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone. अथ कृता प्रतीहारस्य आकृति यस्मिन् in which the figure of the doorkeeper was disregarded : & anybody entered without minding the प्रतीहार अपनीत वेणिगा वेत्र यस्मिन् in which the cane of the warders was taken away निर्दोष अन्तःपुरे प्रवेश यस्मिन्. Ordinarily no one could have entered the seraglio. This sentence indicates that ladies in high circles were kept secluded. Exceptions were recognised 'भ्यस्तनेषु न कृच्छ्रेषु ॥ युद्धेषु स्वयंवरे । न कृती नो विवाहे वा दर्शनं दृश्यते स्त्रियः ॥' रामायण युद्ध० 114 28 समी स्वाभिपरिजनौ यस्मिन् in which master and servant were brought to the same level निर्दिष्टेषा बालवृद्धौ यस्मिन् in which there was no distinction between young and old दुर्हेय मत्तामत्तयोः प्रविभाग यस्मिन् in which no distinction was perceptible between drunk and sober persons (& both acted in the same way) युष्म्यौ कुलपुत्रविवेकयोः आलापविलासौ यस्मिन् in which the words and gestures of noble ladies and ladies were the same मन्दसः सकलकटकलोक यस्मिन् कटक—capital

¶ 63 ll. 10-19 अपरेषु दृश्यन्तः The principal sentence is अपरेषु विभागेन परिवर्जनेन अनुगम्यमानानि समन्तात् सामन्तान्तरं पुरसहस्राणि अदृश्यन्तः अपरेषुरारभ्य beginning from the next day स्त्रीरातानि as if they (& the wives of the सामन्त) were the kingdoms of amazons brought together or poured forth (आवर्जित) The idea is that the women were numerous. In the महाभारत,

fragrant by Sanskrit poets. चक्रं आयुधं यस्य: Compare for दिव्या-
 निल 'दिशः प्रसेदुर्मरतो वधुः सुखाः प्रदक्षिणाचिह्नविराददे । बभूव सर्व
 शुभसंसि तत्क्षणं भवो हि लोकान्युदयाय सादृशान् ॥' रघु० III. 14. प्रदक्षिण-
 शिखानां कलापः तेन कथितः कल्याणागमः यैः that told of the forth-
 coming good luck by the mass of their flames curving to the
 right. अविषमानं इन्धनं (fuel) येषाम्. वैतानवहयः sacrificial fires
 तपनीयस्य (सुवर्णस्य) शृङ्खला तथा बन्धः तेन बन्धुरः (charming) कलशीकोशः
 येषाम्. कलशी a jar. कोश means 'the cuplike head or upper part
 of a jar.' Round the necks of the jars were tied chains of gold.
 समुदयुः aorist of इ with सम् and उद्. प्रहृत...निमेन under the guise
 of the echo of the auspicious tabors that were beaten. दिक्पाल—
 these are eight 'इन्द्रो बहिः पितृपत्तिर्नैकतो वरुणो मरुत् । कुबेर ईशः पतयः
 पूर्वादीनां दिशां क्रमात् ॥' इत्यमरः. दिष्टवृद्धिकलकलः—clamour of congra-
 tulation. The idea is—दिक्पाल were overjoyed at the birth of
 हर्ष. The echo of the tabors is fancied to be the clamour of
 congratulations from the दिक्पाल. शुद्धं वासः येषाम् (adj. of द्विजातयः).
 ब्रह्म वेदः मुखे येषाम् (with द्विजातयः); ब्रह्मा (the god ब्रह्मा) मुखं येषाम्—
 who had ब्रह्मा at their head (पतयः). The Vedas being eternal,
 it may be said that the primeval प्रजापति also had the Veda on
 their lips प्रजावृक्षये (1) for the well being of the child (with
 जातयः); (2) for the propagation of the human race (with
 पतयः). कृत्युगप्रजापतयः—see मनुस्मृति I. 34-35 'अहं प्रजाः सिद्धशुलु
 तपस्तप्त्वा सुदुश्चरम् । पत्नीप्रजानामसृजं महर्षीनादितो दश ॥ मरीचिमग्निरिहसौ
 पुलस्त्य पुलह क्रतुम् । प्रचेनसं वसिष्ठं च भृगुं नारदमेव च ॥'. शान्त्युदकं फलं च
 हसौ यस्य. पुरोधाः—पुरोहितः. पुरातन्यः स्तितयः इव as if they were the
 ancient rules (of conduct) प्रलम्ब (long) इमधुनालं (beards)
 तेन जटिलानि ज्ञाननानि येषाम्. It was usual to set prisoners free
 on the birth of a son or other great occasions. Note the अभेशास्त्र
 of कौटिल्य 'बन्धनागारे च बालवृद्ध्याभितानाथानां च जातनक्षत्रपौर्णमासीषु
 विसर्गः' p. 146. बहलः मलयज्जुलङ्घः तेन कालः (dark) कायः (शरीर)
 येषाम्. नश्यतः कुलानीव as if they were the kindred of the Kali
 age that was vanishing. कलि (the age of sin) is fancied as
 dark. By the advent of हर्ष, an era of धर्म would be started and
 अधर्म would have to run away. The prisoners besmeared with
 dirt (and so looking dark) and running disorderly (आकुल) when
 freed are represented as the kindred of कलिकाल. बन्धनवृन्दानि
 crowds of prisoners. तत्कालापक्रान्तस्य that ran away at that moment
 (viz. at हर्ष's birth). निविरयेणवः rows of camps or tents. लोक...
 वीथ्यः the rows of the stalls (विपणि-) that were plundered by
 the people. It seems that the stalls were looted with the per-

mission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अपर्ण had run away, leaving them empty. विलसन्त (making graceful movements) उन्मुखा वामनका (dwarfs) अधिराश्व तेषां वृन्देन वेष्टिता (and) of ध्याय. Dwarfs are often spoken of as the attendants of the harem. 'निषेवितो वर्षवरे कञ्जुकोणीषधारिणि । अन्तःपुरेषु विचरेत् कुञ्ज कैरातवामनैः ॥' काम० 7 41 जातः व्याकुलः—the com explains that 'in the lying-in chamber a figure with a cat's face and surrounded by a crowd of children is set up' (probably to ward off evil). 'जातमावृद्धता मार्जारानना बहुपुत्रपरिवारा सनिकागृहे स्थाप्यते'. Or we may take साक्षा देवता in another sense 'as if they were the divine Matris become visible'. The Matris, divine mothers, are said to attend on शिव and are seven or eight. 'माक्षी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कोबेरीत्यपि कौमारी सप्तैव मातरः स्यूता ॥' हलायुध. प्रावर्तनः—the subject is पुत्र-मोक्षः. The lines that follow contain clauses qualifying उत्तम विगता राजकुलस्य स्थितिः यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone. अथ वृत्ता प्रतीहारस्य आकृतिः यस्मिन् in which the figure of the doorkeeper was disregarded : च anybody entered without minding the प्रतीहार. अपनीत वेणिषा क्षेत्र यस्मिन् in which the cane of the warders was taken away निर्दोष अन्तःपुरे प्रवेशः यस्मिन्. Ordinarily no one could have entered the seraglio. This sentence indicates that ladies in high circles were kept secluded. Exceptions were recognised 'व्यसनेषु न कृच्छेषु न युद्धेषु स्वमरे । न कृती नो विवाहे वा दर्शनं दृष्यते स्त्रियः ॥' रामायण शुद्ध० 11 28 समौ स्वामिपरिजनौ यस्मिन् in which master and servant were brought to the same level. निर्विशेषी बालवृद्धौ यस्मिन् in which there was no distinction between young and old. दुर्हय मत्तामस्तयोः प्रविमान यस्मिन् in which no distinction was perceptible between drunk and sober persons (च both acted in the same way). वृत्त्यौ कुलयुवतिवेश्ययोः आलापविलासौ यस्मिन् in which the words and gestures of noble ladies and menials were the same. प्रवृत्तः संवरकटरलोक यस्मिन् कटक—capital.

P. 63 ll. 10-19 अपरेषु दृश्यन्तः. The principal sentence is अपरेषु विभागेन परिजनेन अनुगम्यमानानि समन्तात् सामन्तान् पुर सद्वह्मणि अदृश्यन्तः अपरेषुरारभ्य beginning from the next day स्त्रीरातानि as if they (च the wives of the सामन्तः) were the kingdoms of amazons brought together or poured forth (आवर्जितः). The idea is that the women were numerous. In the महाभारत,

we read of प्रमीला, who fought with Arjuna, as being at the head of a स्त्रीराज्य असुर वृतानि as if they were the mines opened wide. The idea seems to be that they were richly ornamented. For असुरविवर, see the description of स्वाप्तीश्वर in the 3rd उच्छ्वास, where we have 'असुरविवरमिति वारिकैः' One of the friends of Bana was असुरविवरव्यमनी असुरविवर seems to be the shafts of mines already worked up Vide notes pp 90, 200 नारा वृतानि as if they were the wives of Vishnu (ः e Krishna) moving onwards अवरोध is m while अवरोधन is n we should therefore read ओरोधनानि In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येरोररुताधिवानि स्त्रीणामभवन्' विष्णु० 4 15, 'षोडशात्र सहस्राणि स्त्रीणामयानि चक्रिणः । निशासु नगत स्रष्टा- तासा गहेषु देशेषु । उवास विप्र सर्वासा विश्वरूपधरो हरिः ॥' विष्णु० 5 28 5 and 18 Besides these रुक्मिणी and seven others were his chief wives The भागवतपुराण gives the number of 16000 in various places (see X 59 83, 8 and 44) अप्सर कुलानि—The Apsarases are the damsels of heaven and have fourteen कुल as described by वाण himself in बादम्वरी 'एतत्प्रायेण कन्याणां भिनिवेशिनः क्षुतिविषयमापन्नमेव यथा विपुलमन्यस्तरसो नाम कन्यका सति । तासां चतुर्दश कुलानि' This clause shows that the wives of मामन्स were very handsome परिजनेन—this word is to be read with विभ्राणेन below स्रज, पात्री and others are the objects of विभ्राणेन पृथु चन (carrying) garlands of flowers (सुमनस् / m) contained in a large bamboo box (करण्ड), which were sprinkled over (अवकीर्ण) with bath powder स्नानीय (स्नानाय दित चूण) तेन अवकीर्णानि कुक्षुमानि यामाम् स्फटिकशिलायां शकलवत् पुष्पपूरण्ड तेन पूरिता पात्री dishes कुक्षुमा मयानि jewelled pots containing the fragrant powder (अधिकास) of saffron. सद रवाणि ivory boxes (दन्तगण्डकम्) जागले (दन्तुर) with rows (जाली) of arecanuts white like sandalwood and tufted (जम्बि) with masses of small सारिदिर fibres wet (निम्बम्) with mango-oil. महानारदनेन निम्बम् तनुसारिदिर फेसरवाह तेन जटिलानि चन्दनवत् धवलानि पूषणानि (the dry areca nut with the upper coating peeled off is white) तेषां जाली तेन दन्तुराणि दन्तगण्डकाणि निम्ब 4th P to become wet The solid extract of सारिदिर called सारिदिरसार (catechu) is now used for हाम्बू It seems that tender and small fibres of सारिदिर were so used in Bana's time पुष्पम् मधुरता तन्त्रिषु तेन पीयमानं पारिजातपरिमन् येषाम् पात्राणि pink red (adj of पात्राणि) निम्बू पात्राणि boxes of vermilion and fragrant powder (for perfuming garments) 'दिष्टान् पत्रामक' रत्नम् The reading of P पोष्कानि, does not make much sense

पोटलक seems to mean 'bundle, packet' बाल विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers We must read वीटिकावीटकाश्च as suggested by C and T वीटक makes no sense वीटिका is the same as Marathi विडा बाललताभ्य लम्बमाना वीटिकावाटका येथु The com remarks 'वीटकावीटक पद्माश्रुताम्बूलपत्रे क्रियते' चरणनिकुट्टनेन रणिता मणिनूपरा तै मुखरितानि दिद्युखानि ये —that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing) The reading of B makes no sense

P 63 ll 20 31 शनै मोद The principal sentence is शनै शनै व्यभूत उत्सवामोद (the pleasures of the festivities) कचिद्—कचिद् in one place, in another place नृत्तस्य अनुचित (not accustomed) चिरन्तन (of ancient families) शालीन (high born) कुलपुत्रकलोक तस्य लास्य तेन प्रथित (shown) पार्थिवे अनुराग यस्मिन् This and the following nominatives qualify मोद. शालीन not bold, bashful (usually applied to high born ladies) 'स्यादधृष्टे तु शालीन' इत्यमर शालीन—formed from शाला with the affix लृ (ईन) according to 'शालीनकौपीने अधृष्टाकार्ययो' पा 5 2 20 (शाला प्रवेशमर्हति शालीन अधृष्ट । सि की । अत्रायमन्वादयन् गन्तुमशक्त शालामेव प्रवेष्टुमर्हतीत्यर्थः । तत्त्वतोभिर्ना) कुलपुत्रक a nobly born young man लास्यम् is a peculiar kind of dance 'ललिताङ्गहाराभिनय कैशिकीवृत्तिप्रधान वासकसम्भादिनायिकाचरित टोचिहिकादिनिबद्ध स्थित्वाहास्यम् । नृत्त त्वङ्गविशेषमात्र विवाहाभ्युदयादी' क्षीरस्वामी अतः सित यस्य तेन क्षितिपालेन (प्रभाकर वर्धनेन) अपेक्षिता क्षीबाभि (drunk) क्षुद्रदासीभि समाकृष्यमाणा राज बहूना यस्मिन् The king smiled to himself when the drunken maids caught hold of his favourites We expect अपेक्षिता for अपेक्षिता The reading of two MSS of B, अपेक्षित, would be also good मत्ता वदककुट्टनी (bawd of the capital) तस्या कण्ठे हस्य वृद्ध आर्य (noble, respectable) सामन्त (chieftain feudatory) तस्य नृत्तेन निर्भर (much, loudly) हसित नरपति यस्मिन् क्षितिपस्य (प्रभाकर वर्धनस्य) अश्रिस्रग्ना (sigh or hint given by the eye or glance) तथा आदिष्टा (ordered, instigated) दुष्ट दासेरका (शूद्रा) तेषां गीतं सूच्य 'मान' सचिवानां चौर्यरतप्रपञ्च (numerous secret amours) यस्मिन् दासेरक son of a दासी दासेर is formed from दासी according to 'क्षुद्राभ्यो वा' पा 4 1 131 (अहदीना शीलहीनाश्च क्षुद्रास्ताभ्यो वा ढक् । पक्षे ढक् । दासेर दासेय । सि कौ) मशोत्कण कुन्दारिका (water girl) तथा परिष्वज्यमान नरम् (old) प्रव्रजित (ascetic, सन्यासिन्) तेन ननिन नन हास यस्मिन् कुट -टम् a water jar, + हारिका carrier 'वट कुटनिपाव की' इत्यमर. The ascetic was probably so only in dress, like the

well-known नरहरिचरितम् of the कालचरितम्. अशोभन निर्मात (excessive
 रसं तथा उद्धृतः (unrestrained, उद्धृतः भूः यस्यः) विद्वेषः भूः आरु
 अशोभनचरितम् यन्निर्मातः—a voluptuary and companion of
 dissolute young man or courtesan. See the मृच्छकटिकम् for
 specimen. शेरः a servant अवाच्यं वचनम् words that should not be
 uttered i. e. foul words. The servants engaged in a war of choice
 Billingsgate. मृगयन्त्रिभिः (royal ladies) बन्धनद्वारेण (by force
 नयमानाः (made to dance) मृग्ये अनभिष्टाः अन्तःपुरवाद्याः (chamber
 ladies) शेरैः भाविताः (enlivened, entertained) भुविष्टाः परिचारिका
 यन्निर्मातः 'शिवोऽपि मृग्येभ्यः भुविष्टाः परिचारिकाः' इत्यमरः ('भुविष्टाः स्वाभुविष्टाः
 भुविष्टाः' क्षीरसागरम्). म...राशिभिः with heaps of flowers it looked
 as if it possessed mountains. The heaps of flowers in the festivi-
 ties were like mountains i. e. were so large. सु...प्रपाभिः with
 rum booths it looked as if it had a showerbath. भारागृहम् is a
 showerbath or house furnished with jets of water. मीयुः rum.
 प्रपा हि. a place where water is distributed to travellers. In
 the festival rum flowed like water. चारि.. मोदः with the fra-
 grance of चारिजलम्. The चारिजलम् is one of the five trees of
 Indra's garden (नन्दनवनम्). चारिजलम् is also a fragrant substance.
 Vide notes p. 50. नीहारः frost. The dust of camphor spread
 in the रागाद looked like frost. अट्टहासः the laugh of शिव in
 his रागाद dance. The sounds of drums beaten in the birth
 festival resembled the अट्टहास of शिव. अगृह्यमघनेन सह सां (बहुमीदि).
 The uproar was so great that it resembled the noise made by
 the gods and demons at the time of the churning of the ocean
 as the रसा came out of the ocean. रागम् or—कम् is a dance (in a
 ring) practised by कृष्ण and गोपी. See भागवतपुराण X. 33 'तत्रारमत
 गोविन्दो रासक्रीडामनुमतेः । क्षीरक्षेत्रनिभः प्रीतेन्योन्यावद्व्याकुलिः ॥ 2.' आकर्षः
 a whirlpool. 'स्वादाकर्षोऽमर्षा भ्रमः' इत्यमरः. The ring of dancers
 resembled a vortex. सरो...सिरवीः—the rays shooting from the
 jewelled ornaments resembled hair standing on end. पट्टवन्धः
 tying of a piece of cloth on the head (a tiara, turban &c.)
 चन्दनहलाटिका sandal marks on the forehead. Sandal is white
 and is compared to white cloth tied round the head. 'कर्णहलाराः
 लनहलारे' पा. 4 3 65 (कर्णिका, हलाटिका). प्रसवः progeny, offspring.
 The echoes were as if the progeny of the original sounds.
 प्ररोहः sprout, leaf The gifts of favour were given and appeared
 to spring forth like so many sprouts shooting forward in all
 directions.

केसरमाला (बकुलपुष्पमाला) येषाम् (युवान्), स्वन्धे अवलम्बमाना केसरमाला (केसरा माला इय) येषाम् (with चाजिन) The manes of the horses are compared to garlands काम्बोजवाजिन horses from the country of Kāmboja This country was looked upon as producing one of the best breeds of horses See रघुवन् IV 69 70 'काम्बोजा समरे सोढु तस्य वीर्यमनीयरा । तेषा सदश्वभूमिष्ठास्तुद्धा द्रविणराशय ।' 'वनायुजा पारमीका काम्बोजा वाहिका हया ।' इत्यमर The country of काम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times See पाणिनि IV 1 75 Yaska refers to it 'श्वतिर्गतिकर्मा काम्बोजेष्वेव भाष्यते निवारमस्यायेषु भाष्यते श्व इति' (निरुक्त II) आस्व-दत्त—treading the ground (with youths), leaping (with horses) तरला (unsteady) तारया (pupil of the eye) येषाम्—applies to both the youths and deer सगर भुवम्—who rent the earth with the violent stamping (अभिघात) of their feet, as the sons of सगर did with spades See पृ 3 for the story of the sons of सगर See विष्णुपुराण IV 4 and रामायण I 38-44 अनेक संख्या may apply also to the sons of सगर (who were 60000) कथमपि क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणा) dancing to time ताल keeping time (in music) + अवचर one who moves अयो-यारकाले striking each other (in play) आभ वेत्तु the pearls in the ornaments were cleft asunder केतु perfect of फल् 1 P ब्रह्माण्डकपालम्—the world पुन उत्पन्न हिरण्यगर्भस्य गर्भे तस्य क्षोणितेन क्षोणा (रक्ता) आशा (दिश) वसिन् स्वयम्भू first of all produced waters and cast the seed in them That seed became an egg and in it हिरण्यगर्भ remained for a year and then the egg was split into two parts See मनुस्मृति 'सोमिध्याय शरीरात्स्वात्सिसृक्षुर्बिविधा प्रजा । अथ एव सप्तर्षादौ तावद् बीजमवाचनत् ॥ तदण्डमभवद्वैम सहस्रांशुममप्रभम् । तस्मिन्ने स्वयं ब्रह्मा सर्वलोकपितामह ॥ तस्मिन्नण्डे स भगवानुपित्वा परिकल्पयत् । स्वयमेवात्मनो भवानातदण्डमकरोद्बिधा ॥' मनुस्मृति I 8-9, 12 The world was reddened by the vermilion powder Blood is red The poet fancies that हिरण्यगर्भ was again being born in ब्रह्माण्डकपाल पट पटेन by the clout of the fragrant powder (used in perfuming garments) The fragrant powder resembled the sandy banks of the celestial Ganges प्रकृति मन्दा सिन्ध्या (विषद्गदाया) सैकतसहस्र वसिन् सैकतम् (from सिकता) according to 'सिक्ताशर्कराम्बा च' and 'देवे लुविलचो च' पा 5 2 104-5 (सिकता सन्त्यसिन् देशे इति सिकता । सिकतिल । सैकतिल । सि कौ) विप्रदीप्यमाण शिष्टातव (पटवासक) तस्य पराग (pollen) तेन चिपरीत (rendered yellow) आतप (light) येषाम् (with दिवसा) भुवनस्य क्षोभ तेन विशीर्ण पितामहस्य (ब्रह्मण) कमल तस्य किञ्चुका (filaments) तेषां रजोरात्रि तया रजिता

ख The world was disturbed by the riotous festival days
The poet fancies that the lotus on which मङ्गा sits was shattered
by the भुवन being shaken by the birth festivities सद्गुह्य लोक
people tripped over masses of pearls that had fallen from neck
laces rent asunder (विघटित) in collision (when people running
in haste jostled against each other)

P 64 ll 10 32 स्थान प्रानृत्यन् The principal sentence
15 स्थानस्थानेषु च वाद्येन अनुगम्यमाना पणविलसिन् प्रानृत्यन् The
instrumentals from चन्द्रिकावेन to तालिकेन qualify वाद्येन मन्द
चन्द्रिकावेन in which tambourines were struck gently आलिङ्गय
a drum having the shape of a barley-corn According to the
अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरगा भेदास्त्वङ्गुनालिङ्गयोश्चकार्त्तय'
'चतुरङ्गुदीनोऽङ्गुयामुखे चैकाङ्गुलेन च । यवाकृति स आलिङ्गय आलिङ्गय स हि
वाद्ये ॥' शब्दार्णव शिबान (jingling) मञ्जु (sweet) वेणु (flute)
यसिन् शणशणायमाना शहरी यसिन् in which cymbals tinkled
शणशणायमाना ११ ११ of the onomatopoeic verb णायते व (in
शहराक) is affixed to बहुव्रीहि compounds having as the last mem-
ber a feminine noun ending in ई, ऊ, अ or a noun ending in क
'नयनम्' पा 5 1 153 ताड्यमाना तथीपट्टिका यमिन्—in which a
stringed drum was played upon वाद्यमाना अनुत्ताना अम्बापुत्रीणा
यसिन् in which the gourd lute that had its mouth turned
downwards (अनुत्तान) was being played on. This seems to have
been some instrument like the veen of these days The read-
ing of B 'अनुत्ताना' makes a good sense अनुत्तान means 'low
pitched' कर्णाग्रकोदरा मणिना बाह्या (मृदङ्गा) यसिन् in which
there were kâhâlas booming sweetly and indistinctly on account
of the sun like boxes of bell metal दीपमाना अनुत्ताना तालिका
यमिन् in which the hands were clapped gently at the interval
called सम सम is the principal interval in a ताल The reading
of A and C is not so good सन्वात दीपमाना अनुत्ताना ताड्य
यमिन् in which a protracted tone was indulged in at the interval
called सम U and T translate 'while all the time a subdued
clapping proceeded' आलोच्यवादेन by instrumental music 'तत्र
येनवनम् च यः सुखिरमेव । यनुर्विषु गु विषेयमातोष मङ्गुनिवन् ॥' नाट्यशास्त्र
25 1 According to अमरकोश, आलोच्य and वाद्य are synonyms
अनुगम्यमाना ०१ of चन्द्रिकावेन (Larlots) अनुगम्यमाना ताड्यदो
दमान् तत्र keeping time तत्र harmony Even the ornaments
of the noisies kept time and jingled in harmony with their
singing and it was looked as if they were intelligent beings (मदस्य)
There is another idea. Those who are masters in singing

(सहृदय = मार्मिक) will unconsciously keep time when another person is singing मदेन कला काकली तथा कोमल आलाप अस्ति आर्सा इति० लापिन्य — who sang delicate tunes in a voice sweet but low on account of passion. 'काकली तु वले सङ्गमे धनौ तु मधुरास्फुटे' इत्यमरः. विद्वाना गायन्त्य who sang the vulgar words of रासकस that were the nectar of the ear of dissolute young men रासक here means either (1) a particular kind of dance (for which see above p 262), or (2) a species of dramatic composition See for a definition of the latter the साहित्यदर्पण VI It has only five characters, it is in various dialects, there is no सूत्रधार, there is a single Act, the hero is a fool, while the heroine is famous स मासिका they had wreaths on their heads समुद्भित raised up (last p p of अग्नि with सम् and उद्) कुङ्कुम वस्त्रान्य like Kashmir filices they planced, having bodies radiant with the stains of saffron 'वाल किशोरो वाभ्यश्वा वड्वा वाडवं गणे' इत्यमरः Kashmir abounds in saffron (which is called काश्मीर-ज मन्) कुङ्कुमेन प्रमुष्टि (rubbing the body) तथा रुचिर काय वेपाम् (with विलसित्य), कुङ्कुमे प्रमुष्टि (rolling in) तथा &c (with किशोर्य) नितम्बविम्बे लम्बमाना विकटा (large) कुरण्टकशेखरा यामान् कुरण्टक Amaranth The glow cast on their bodies by the flowers is fancied to be due to the fire of राग (passion) सिन्दूरस्य छटाभि (streaks) छुरिता (overspread) मुद्रमुद्रा (colour of their face) वासान् The women had marked their faces with vermilion streaks These are fancied to be the lines of the plates (पट्ट) of the edict (शासन) of Cupid. The plates were smeared with सिन्दूर in order that the letters of the seal might look prominent सिन्दू छुरिता मुखे मुद्रा (seal) वासान् (with वपुष्य) अप्रतिहत शासन यस्य whose command is irresistible मुष्ट्या प्रकीर्यमाणौ वर्षरूपदवासौ ताभ्या पामुला मनो यौवनस्य they were as if the roads for the wandering of the desires of youth : the desires of young men converged on them There is a pun रथ (in मनोरथ) requires a road for सञ्चरण and the road may be पामुल (dusty) प्रतीहारी इव—It is the business of door keepers in any festival to use their canes when people make a rush The women are fancied to be प्रतीहारि of तरुण महोत्सव. All young men would flock to them Hence the propriety of the word तरुण C and T translate तरुण as 'of a children's festival' This is wrong प्रचलन्ति पत्राणि कुण्डलानीव वासान्—whose ear rings resembling leaves dangled about (when they danced), प्रचलन्ति पत्राणि कुण्डलानीव वासान् (with लता) whose leaves resembling ear rings tossed about लसन्त्य dancing, moving (with लता) मदन चन्दनद्रुम इव, मदनसदृश चन्दनद्रुमः. The

harlots danced out of passion. The creeper clinging to a sandal tree would also move about when tossed by the wind ललिते पदे हस्तव (पादकण्ठ anklet) तस्य रवेण मुखरा (with विलासिन्य), ललित पद (gait) येषां ते ललितपदा हस्तका (हस्ता) येषां रवेण मुखरा (with बीचय) शृङ्गाररसं समर इव The harlots were the ripples of the ocean of passion. हस्तस्य may be cackling near the waves of a lake वाच्या शून्या void of discrimination as to what was to be said or not said (applies to both विलासिन्य and ंक्रीडा) घन (deep) पद्महरव तेन उत्पण्डविता (thrilled) गात्रपट्टय यासान् (with विलासिन्य), घन मेघ पद्म इव तस्य रव तेन उत्पण्डविता (सजातवण्टका) गात्रपट्टय यासान् (with केतव्य) The pollen from the flowers worn by the women was carried about The केतकी flower also has pollen. The केतकी blossoms forth when the cloud thunders (in the rainy season) and there are वण्टव्य on the केतव्य petals दिवसम् (acc of time) the whole day उत्सुह्ण जानन यामान् The कनिसमय is that the कमल expands in the day and the कुमुद at night अनुपनाता निद्रा यासान् The women had no sleep at night The कुमुद plants open their buds at night. आविष्टा इव like persons possessed नरेन्द्र वृत्ता surrounded by a host of princes, surrounded by a host of magicians नरेन्द्र means generally a विषवैद्य and not one who exorcises evil spirits See शिशुपालवध II 88 'मुनिमहा नरेन्द्रेण कनीन्द्रा इव शनव' (where also there is a pun) रागमुदीपयन्त्य kindling passion (with women) heightening the melody The principal रागस्य are सिर पुष्टय fatness, or 'prosperity' मदमपि मदयत्य इव who as if intoxicated intoxication itself Even मद could draw upon them for adding to itself The reading उत्सवयन्त्य would be more in keeping with what precedes वटाशे श्रुतिभि in casting sidelong glances they seemed to be drinking with the shells (श्रुति) of the corners of their eyes The idea is —when they cast glances they took the pupil of the eye far away and exposed only the white portion of the eye. The white of the eye resembles mother-of-pearl which is used in drinking (particularly milk &c.) तर्जनेषु in frightening a person they seemed as if to fetter him with the chains of the rays of their nails They used the forefinger (तर्जनी) in chiding people Naturally their nails flashed The rays are fancied to be पाश with which to bind the person चिद कोपाभिनयेषु—when a person is angry or wants to convey that he is angry, he knits his brows. चतुर विचारान् in their clever movements they seemed to scatter about emotions Their various movements caused the spectators to be roused to various emotions.

P 65 ll 1-9 अन्यत्र विलेसु The principal sentence is अन्यत्र राजमहिष्य विलेसु वेणिना वेणेन विवासिता यना ते दत्त अन्तराल यासाम् for whom room was made by people that had been terrified away by the cane of the warders or chamberlains A cane is the symbol of the authority of a कञ्चुकिन् Note 'आचार इत्यवहितेन मया गृहीता या वेत्रपट्टिखरोषगृहेषु राज' आकुन्तल II. This and the following adjectival clauses qualify राजमहिष्य प्रियमाण भवलातपनाणा वन (समूह) यासु over whom was held a forest of white parasols वृक्ष रिप्य wandering under the tree of paradise The queens resembled the nymphs of the woods स्कन्धयो उभयपालीभ्या लम्बमान लम्ब उत्तरीय तसिन् लघौ हस्तौ यासाम् whose hands clung to the waving upper garment hanging down from both sides of their shoulders स्त्रीषा प्रेङ्गल्य who swung as if mounted on a swing in a play The shawls of the queens when they danced fluttered on their shoulders and they tried to hold them with both their hands This looked as if they held the ropes of a swing with their hands कनककेयूरकोट्या पाट्यमान पट्टाशुक तेन उत्तरद्वा that were waving because the fine cloth they wore was torn by the ends of the golden armlets तरत चरुवावा ते सीमन्तमान स्रोत यासाम् (rivers) the water of which was separated into two by the चरुवाक birds that floated in them सीमन्तमान (from the noun सीमन्त) *pr p* of the passive of the denominative verb सीमन्तयति The golden armlet was like चरुवाक, the fine cloth was like the stream and the queens therefore resembled rivers उदयमाना (being waved) धवला चामरसदा तस्यां लघु त्रिकण्टक तसिन् वलिता (turned) विपदा यदाक्षा यासाम् हस्ते आकृष्यमाण नीलोत्पलवन यासु सरस्य lakes त्रिकण्टक an ear ornament containing three gems 'त्रिकण्टकस्तु दध त्वाग्निमी रक्षैश्च भूषणम्' quoted by the com Their chowries stuck to their ear-ornaments When this happened they looked at the ornaments to disentangle them The ladies were like lakes Their ladies' eyes resembled blue lotuses and the ornaments with three gems resembled हंस with their two feet and long beak, and the white chowries resembled the white body of the swans The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहंस 'राजहंसास्तु ते चक्षुचरणौर्लोहितौ सिता' इत्यमर चक्षुः चरणी तान्या च्युत अलक्तक तेन अरणा खेदशीकरा ते सिन्धुमाना भवन्तस्मा याभिः सन्ध्यारागेन रज्यमानमिन्दुबिम्ब यासु कौमुदीरन्त्य nights of the full moon in कर्तिक (which is in शरद्वसु) In शरद्वसु moonlight is at

12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the उच्च of the sun) सप्ताना चक्रवर्तिनाम्—the seven चक्रवर्तिस are 'भरतार्जुनमाधातृमगीरथयुधिष्ठिरा । सगरौ नहुषश्चैव सप्तैते चक्रवर्तिनः ।' अर्जुन must be सहस्रार्जुनकार्त्तवीर्य चक्रवर्तिचिह्नानाम्—such as चक्र on the hand, तालप्रयितायुत्तिकरत्न (mentioned in the 7th Act of शाकुन्तल) The great रत्न are said to be fourteen in the विष्णुपुराण IV 12 The शब्दकल्पद्रुम gives them as follows 'चक्र रथो मणि सङ्गश्चर्म रत्न च पञ्चमम् । केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्षते ॥ भार्या पुरोहितश्चैव सेनानी रथकृच्च य । पत्न्यथौ वरुभक्षेति प्राणिनः सप्त कीर्तिता ॥ चतुर्दशै तानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥' The great रत्न according to the poem are six 'मण्यश्चरित्राणि वरा स्त्री परिनायक । पञ्चेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥' The seven oceans are 'एते द्वीपा समुद्रैस्तु सप्त सप्तभिरावृता । लवणेक्षुसुरासर्पिर्दधिदुग्धजले समम् ॥' विष्णुपुराण II १० सप्तमन्तु means 'sacrifice' 'सप्तभिः छन्दोभिस्तन्यते' इति क्षीरस्वामी सप्तसप्ति = सर्व (सप्त सप्तय अथा वयः)

¶ 621 22—P 631 9 अग्नान्तरे महान् अनाध्माता—though not blown or filled with wind from the mouth तारमधुरम् loudly and sweetly विरेक्षु perfect of रस् with वि श्रुभित जलनिधिनक तस्य ध्वनि तद्वत् धीरम् (deep) अभिवेकदुन्दुभि—the drum that is beaten at the time of crowning a king The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy सबभुवनस्य अभय तस्य आघोषा तस्या पटह—The echo of the labors spread in all directions The poet fancies that it was the kettledrum (पटह) that proclaimed immunity from danger to the whole world The idea is that हर्ष would give security against danger to the whole world Even now proclamations are made known to the people by beat of drum विधुता केसरस्रग्वा वै that tossed the hair of their manes Both केसर and स्रग्वा mean 'mane' सादोष (in a stately manner) मृदोत् हरिताना (green) दूर्वापल्लवाना कवल (mouthful) तेन प्रज्ञाते (graced) हस्तपटवै—has two senses Those who dance make graceful movements with their hands (हस्त) The elephants tossed about their trunks (हस्त) in a graceful manner मुराया आमोद तद्वत् मुरभि (with दिव्यानिर्ल), मुराया आमोद तेन मुरभि (निश्वास) Breezes redolent of the perfume of wine blew at the birth of हर्ष This is fancied to be the sigh of लक्ष्मी leaving विष्णु The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष When leaving her husband विष्णु she sighed The breaths of beautiful women are represented as

fragrant by Sanskrit poets. चक्रं आयुधं यस्य. Compare for दिव्या-
 निल 'दिशः प्रसेदुर्मरतो वधुः सुखाः प्रदक्षिणार्चिर्हविरग्निराददे । बभूव सर्वे
 शुभशंसि तत्क्षणं भवो हि लोकाभ्युदयाय तादृशम् ॥' रघु-III. 14. प्रदक्षिण-
 दिखानां कलापः तेन कथितः कल्पाणागमः यैः that told of the forth-
 coming good luck by the mass of their flames curving to the
 right. अविद्यमाने इन्धने (fuel) येषाम्. वैतानवद्धयः sacrificial fires.
 तपनीयस्य (सुवर्णस्य) शुद्धला तथा बन्धः तेन बन्धुरः (charming) कलशीकोशः
 येषाम्. कलशी = jar. कोश means 'the cuplike head or upper part
 of a jar.' Round the necks of the jars were tied chains of gold.
 समुदगुः aorist of दृ with सम् and उद्. प्रहृत...निभेन under the guise
 of the echo of the auspicious tabors that were beaten दिक्षपाल-
 these are eight 'इन्द्रो बद्धिः पितृपतिर्नेत्रतो वरुणो मरुत् । कुबेर ईशः पतयः
 पूर्वादीनां दिशां क्रमात् ॥' इत्यमरः. दिष्टवृद्धिकलकलः—clamour of congra-
 tulation. The idea is—दिक्षपालः were overjoyed at the birth of
 हर्षं. The echo of the tabors is fancied to be the clamour of
 congratulations from the दिक्षपालः. शुद्ध वासः येषाम् (adj. of दिजातयः).
 मक्षा वेदः मुखे येषाम् (with दिजातयः); मक्षा (the god मक्षा) मुखं येषाम्—
 who had मक्षा at their head (पतयः). The Vedas being eternal,
 it may be said that the primordial प्रजापतिः also had the Veda on
 their lips प्रजावृद्धये (1) for the well being of the child (with
 पतयः); (2) for the propagation of the human race (with
 पतयः). इत्ययमप्रजापतयः—see मनुस्मृति I. 34-35 'अहं प्रजाः तिसृधुस्तु
 तपस्तप्त्वा सुदुश्चरम् । पतीन्प्रजानामसृज महर्षीनादितो दश ॥ मरीचिमश्वहिरसौ
 पुलस्त्य पुलह क्रतुम् । प्रचेतसं वसिष्ठ च भृगुं नारदमेव च ॥'. शान्त्युदकं फलं च
 हस्ते यस्य. पुरोधाः=पुरोहितः. पुरातन्यः स्त्रियः इव as if they were the
 ancient rules (of conduct) प्रलम्बं (long) इममुज्जलं (beards)
 तेन जटिलानि आननानि येषाम्. It was usual to set prisoners free
 on the birth of a son or other great occasions. Note the अर्धशान्त्य
 of पौटित्य 'बन्धनागारे च बालवृद्धव्याधितानाधानां च जातनक्षत्रपौर्णमासीषु
 विसर्गः' p. 146. बहलः गन्धदूकलङ्कः तेन बालः (dark) कायः (शरीर)
 येषाम्. नरयनः...कुलानीव as if they were the kindred of the Kali
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 dark. By the advent of हर्षं, an era of वर्णं would be started and
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 dirt (and so looking dark) and running disorderly (आकुल) when
 freed are represented as the kindred of कटिगालः. बन्धनवृन्दानि
 crowds of prisoners. गन्धान्धमन्त्रम् that ran away at that moment
 (viz. at हर्षं's birth). शिबिरधेनयः rows of camps or tents. लोक...
 धेनयः the rows of the stalls (विपत्तिः) that were plundered by
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 ह्यं The echo of the labors is fancied to be the clamour of
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 मक्षा वेद मुखे येषाम् (with द्विजातय) मक्षा (the god मक्षा) मुख येषाम्—
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 पुरस्तस्य पुरहं क्रतुम् । प्रचेतस वसिष्ठ च भृगु नारदमेव च ॥' शास्त्रद्वय कल
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 विसर्ग' p 146 बहल मन्वदुक्कलङ्ग तेन काल (dark) काय (शरीर)
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 मीढ्य the rows of the stalls (शिवि) that were plundered by
 the people It seems that the stalls were looted with the per

mission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अश्वम had run away, leaving them empty विलसन्त (making graceful movements) उमुखा वामनका (dwarfs) अधिराश्र तेषा वृद्ध तेन वेष्टिता (adj. of धान्य) Dwarfs are often spoken of as the attendants of the harem 'निषवितो वर्षवरे कञ्जुकोष्णीपधारिणि । अन्तःपुरेषु विचरेत् कुञ्ज कैरातवामनैः ॥' काम० 7 41 जात व्याकुला —the com. explains that 'in the lying in chamber a figure with a cat's face and surrounded by a crowd of children is set up (probably to ward off evil)' 'जातमातृदवता मार्जारानना बहुपुत्रपरिवारा सृष्टिकागृहे स्थाप्यते' Or we may take साक्षा दवता in another sense 'as if they were the divine Matris become visible' The Matris divine mothers, are said to attend on शिव and are seven or eight 'माही माहेश्वरी चैद्री वाराही वैष्णवी तथा । कौबेराद्यपि कौमारी सप्तैव मातरः स्मृता ॥' इलायुध प्रावर्तत—the subject is पुत्रजन्मोत्सव The lines that follow contain clauses qualifying उत्सव विगता राजकुलस्य सिति यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone अथ कृता प्रतीहारस्य आकृति यस्मिन् in which the figure of the doorkeeper was disregarded : & anybody entered without minding the प्रतीहार अपनीत वेष्टिणा चेन यस्मिन् in which the cane of the warders was taken away निर्दोष अन्तःपुरे प्रवेश यस्मिन् Ordinarily no one could have entered the seraglio This sentence indicates that ladies in high circles were kept secluded Exceptions were recognised 'भ्यसनेषु न कृच्छेषु न युद्धेषु स्वयंवरे । न प्रती नो विवाहे वा दर्शने दृश्यते स्त्रिय ॥ रामायण युद्ध० 114 28 समौ स्वामिपरिनौ यस्मिन् in which master and servant were brought to the same level निर्दिशेयी बालवृद्धौ यस्मिन् in which there was no distinction between young and old दुर्ज्ञेय मत्तामस्यो प्रविभाग यस्मिन् in which no distinction was perceptible between drunk and sober persons (: & both acted in the same way) तुल्यौ कुलयुवतिप्रेक्ष्यो आलापविलासौ यस्मिन् in which the words and gestures of noble ladies and barlets were the same प्रमूढ 'सकलकटरलोक यस्मिन् वटक—capital

P 63 ll. 10-19 अपरेद्यु दृश्यन्त The principal sentence ॥ अपरेद्यु विप्रणेन परिजनेन अनुगम्यमानानि समन्तात् सामन्तान्त् पुर सहस्राणि अदृश्यन्त अपरेदुरारभ्य beginning from the next day स्त्रीरा तानि as if they (: & the wives of the सामन्तः) were the king doms of amazons brought together or poured forth (आवर्जित) The idea is that the women were numerous In the महाभारत,

we read of प्रमीला, who fought with Arjuna, as being at the head of a स्त्रीराज्य. अमुर...वृत्तानि as if they were the mines opened wide. The idea seems to be that they were richly ornamented. For अमुरविवर, see the description of साण्वीश्वर in the 3rd उच्छ्वास, where we have 'अमुरविवरमिति वारिकैः.' One of the friends of Bāna was अमुरविवरव्यसनी. अमुरविवर seems to be the shafts of mines already worked up. Vide notes pp. 90, 200. नारा...वृत्तानि as if they were the wives of Vishnu (i. e. Krishna), moving onwards. अवरोध is m. while अवरोधन is n; we should therefore read वरोधनानि. In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येकोत्तरशताधिकानि स्त्रीनामभवन्' विष्णु. 4. 15; 'षोडशसहस्राणि स्त्रीनामन्यानि चक्रिणः।...निशासु जगतः सद्यः तासां गेहेषु केशवः । उषाम विप्र सर्वासां निधिरूपधरो हरिः ॥' विष्णु. 5. 28, 5 and 18. Besides these रुक्मिणी and seven others were his chief wives. The भागवतपुराण gives the number of 16000 in various places (see X. 59 83; 8 and 44). अत्म...कुलानि—The Apsarases are the damsels of heaven and have fourteen kinds as described by बाण himself in कादम्बरी 'एतत्प्रायेण कथयामासि भिनिवेशिनः क्षुतिविषयमापनिगमेव यथा विषुप्तसन्न्यप्तरसो नाम कम्पकाः सन्ति । तासां चतुर्दश कुलानि'. This clause shows that the wives of सामन्तः were very handsome. परिजनेन—this word is to be read with विभ्राणेन below. सजः, पात्रीः and others are the objects of विभ्राणेन. पृथु. मजः (carrying) garlands of flowers, (मुमनम् f. n) contained in a large bamboo box (करण्डः), which were sprinkled over (अवरीणी) with bath powder. खानीयं (खानाय दिने पूर्णं) तेन अवरीणीनि पुष्पमानि यामान्. रक्तिकशिलायाः शकलश्च शुद्धं कर्पूरगण्डं तेन पूरिताः. पात्रीः dishes पुष्पमा.. मयानि jewelled pots containing the fragrant powder (अधिकासः) of saffron. मह...रत्नानि ivory boxes (दन्तशयनकम्) jagged (दन्तुर) with rows (पार्श्वी) of arcanuts white like sandalwood and tufted (जटिल) with masses of small गदिर fibres wet (विम्वर) with mango-oil. महवारनेन निम्बश्च मनुष्यरिः केदारजालं तेन जटिलानि. चन्दनश्च अरण्यानि पूगणानि (the dry arcanut with the upper coating peeled off is white) तेषां पार्श्वी तेन दन्तुरानि दन्तशयनकानि. निम्ब 4th P. to become wet. The solid extract of गदिर called तद्विशार (catechu) is now used for दाहकम्. It seems that tender and small fibres of गदिर were so used in Bāna's time पुष्पजः मयुधराः तेषां कुम्भं तेन पीयमानः पारिजातपरिमलः देवान्. पदमलानि pink red (o. f. of पदमालि). शिन्दूर...रत्नानि boxes of vermilion and fragrant powder (for perfuming garments) 'विष्णुः परब्रह्मणः' इत्यम्. The reading of B, चन्द्रमलानि, does not make much sense.

पोटलक seems to mean 'bundle, packet' बाल विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers We must read वीटिकावीटकाश्च as suggested by C and T वीटक makes no sense वीटिका is the same as Marathi विडा. बाललताभ्यः लम्बमानाः वीटिकावीटका. येषु. The com remarks 'वीटकवीटक पद्माशताम्बूलपत्रैः क्रियते' चरणनिबुट्टनेन रणिता मणिनूपुरा. तैः सुतरितानि दिव्यसुखानि यैः—that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing) The reading of B makes no sense

P. 63 ll 20-31 शनैः..मोदः. The principal sentence is

शनैः शनैः व्यजृम्भत.. उत्सवामोदः (the pleasures of the festivities). कचिद्—कचित् in one place, in another place : नृत्तस्य अनुचितः (not accustomed) चिरन्तन. (of ancient families) शालीन (high born) कुलपुत्रकलोकं तस्य लास्य तेन प्रथित. (shown) पार्थिवे अनुरागः यस्मिन् This and the following nominatives qualify 'मोदः. शालीन not bold, bashful (usually applied to high born ladies) 'स्वादधृष्टे तु शालीन.' इत्यमरः. शालीन—formed from शाला with the affix ल (ईन) according to 'शालीनकीर्षीने अपृष्टकार्ययोः' पा. 5 2. 20 (शाला-प्रवेशमर्हति शालीनः अपृष्टः। ति. की.। अप्रायस्स्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेशमर्हतीत्यर्थः। तत्त्वबोधिनी) कुलपुत्रकः a nobly born young man लास्यम् is a peculiar kind of dance 'ललिताङ्गद्वाराभिनय वैशिकीवृत्तिप्रधान वासकसञ्जादिनायिकाचरित होचिहिकादिनिबद्धं शिष्टवालास्यम्। नृत्तं स्वङ्गविशेषे यमात्र विवाहाभ्युदयादौ' क्षीरस्वामी अन्त. सित यस्य तेन क्षितिपालेन (प्रभाकर-वर्धनेन) अपेक्षिता. क्षीवाभिः (drunk) क्षुद्रदासीभिः समाकृष्यमाणा राज बहभाः यस्मिन्. The king smiled to himself when the drunken maids caught hold of his favourites. We expect अपेक्षिता for अपेक्षिताः. The reading of two MSS of B, उपेक्षित, would be also good मत्ता कट्यकुट्टनी (bard of the capital) तस्या कण्ठे ह्यत्र वृद्धः आर्य (noble, respectable) सामन्तः (chieftain, feudatory) तस्य नृत्तैर्न निर्भरं (much, loudly) हसितं नरपतिं यस्मिन्. क्षितिपस्य (प्रभाकर-वर्धनस्य) अक्षिसंज्ञा (sign or hint given by the eye or glance) तया आदिष्टा. (ordered, instigated) दुष्टाः दासेरवाः (मृत्वा) तेषां गोतेः सूच्यमानः सचिवानां चौर्यरतप्रपन्न (numerous secret amours) यस्मिन्. दासेरक son of a दासी दासेर is formed from दामी according to 'क्षुद्राभ्यो वा' पा. 4 1. 131 (अङ्गहीना. ग्रीष्महीनाश्च क्षुद्राभ्यो वा दृक्। पक्षे दृक्। दासेर. दासेय। ति. की.). मशेलक्य बुट्टहारिका (water girl) तया परिष्वज्यमानः वरन् (old) व्रजित. (ascetic, संन्यासिन्) तेन जनिनं जन-दासं यस्मिन्. कुट-टन् a water jar, + हारिका carrier. 'घटः बुट्टनिपाव-स्ती' इत्यमरः. The ascetic was probably so only in dress, like the

well known जरद्विविधार्मिक of the कादम्बरी. अन्योन्यस्य निर्भर (excessive) स्पर्धा तथा उद्वुराः (unrestrained, उद्वृता धूः येभ्यः) विटचेतकाः तैः भारवत् अवाच्यवचनयुक्त यस्मिन्. विटः—a voluptuary and companion of a dissolute young man or courtesan. See the मृच्छकटिक for a specimen. चेतकः a servant. अवाच्य वचनम् words that should not be uttered i. e. foul words. The servants engaged in a war of choice Billingsgate. नृपावलाभिः (royal ladies) बलात्कारेण (by force) नृत्यमानाः (made to dance) नृत्ये अनभिज्ञाः अन्तःपुरपालाः (chamberlains) तैः भाविताः (enlivened, entertained) मुजिष्याः परिचारिका यस्मिन्. 'नियोज्यविह्वलैर्मुजिष्यपरिचारकाः' इत्यमरः ('मुह्ये स्वान्युच्छिष्टं मुजिष्यः' क्षीरस्वामी). स...राशिभिः with heaps of flowers it looked as if it possessed mountains. The heaps of flowers in the festivities were like mountains i. e. were so large. स...प्रपाभिः with rum booths it looked as if it had a showerbath. धारागृहम् is a showerbath or house furnished with jets of water. सीधुः rum प्रपा त्. a place where water is distributed to travellers. In the festival rum flowed like water. पारि मोदैः with the fragrance of पारिजातक. The पारिजातक is one of the five trees of Indra's garden (नन्दनवन). पारिजातक is also a fragrant substance Vide notes p. 50. नीहारः frost The dust of camphor spread in the उत्सव looked like frost. अट्टहासः the laugh of शिव in his तान्द्रव्य dance. The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव. अमृतमधनेन सह सा० (बहुव्रीहि) The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्न came out of the ocean. रास or—क is a dance (in a ring) practised by कृष्ण and गोपीस. See भागवतपुराण X. 33 'तत्रारभत गोविन्दो रासनीडामनुव्रतैः । क्षीरक्षैरन्वितः प्रीनेरन्योन्याबद्धबाहुभिः ॥ 2.' आवर्तः a whirlpool. 'स्यादावर्तोऽम्भसां भ्रमः' इत्यमरः. The ring of dancers resembled a vortex. सरो...किरणैः—the rays shooting from the jewelled ornaments resembled hair standing on end. पट्टबन्धः tying of a piece of cloth on the head (a tiara, turban &c.). चन्दनललाटिका sandal marks on the forehead. Sandal is white and is compared to white cloth tied round the head. 'कर्णललाटात्कनलङ्कारे' पा. 4. 3. 65 (कर्णिका, ललाटिका). प्रसवः progeny, offspring. The echoes were as if the progeny of the original sounds. प्ररोहः sprout, leaf. The gifts of favour were given and appeared to spring forth like so many sprouts shooting forward in all directions.

केसरमाला (कुलपुष्पमाला) येषाम् (युवान्) स्वप्ने अवलम्बमाना केसरमाला (केसरा माला इव) येषाम् (with सर्वाणि) The manes of the horses are compared to garlands काम्बोजवाजिन horses from the country of Kamboja This country was looked upon as producing one of the best breeds of horses See रघुवन् IV 69 70 'काम्बोजा समरे सोढु तस्य वीर्यमनीश्वरा । तेषा सदश्वभूषिष्ठास्तुदा द्रविणराशय ।' 'वनायुता पारसीका काम्बोजा वाहिक्का हया ।' इत्यमर The country of Kamboja was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times See पाणिनि IV 1 70 Yaska refers to it 'श्वत्थितिकर्मा काम्बोजेष्वेव भाष्यते विकारमस्यायैषु भाष्यते श्व इति' (निरुक्त II) आस्वदत —treading the ground (with youths) leaping (with horses) तरला (unsteady) तारका (pupil of the eye) येषाम्—apples to loti the youths and deer सगर भुवन्—who rent the earth with the violent stamping (अभिघात) of their feet as the sons of सगर did with spades See 1 3 for the story of the sons of सगर See विष्णुपुराण IV 4 and रामायण I 38 44 अनेक सख्या may apply also to the sons of सगर (who were 60000) कथमपि ज्ञमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणा) dancing to time ताल leaping time (in music) + अवचर one who moves अयो-यास्त्रालै striking each other (in play) आभ फेडु the pearls in the ornaments were cleft asunder फेडु perfect of कल 1 P महाण्डकपालम्—the world पुन उपन्न हिरण्यगर्भस्य गम तस्य शोणितेन शोणा (रक्ता) आशा (दिश) यस्मिन् स्वयम्भू first of all produced waters and cast the seed in them That seed became an egg and in it हिरण्यगर्भ remained for a year and then the egg was split into two parts See मनुस्मृति 'सौमिध्याय शरीरात्स्वात्सिद्धिर्विधा प्रजा । अपश्य ससर्जान् तासु बीजमवासृजत् ॥ तदण्डमभवद्वैम सहस्रागुसमप्रभम् । तस्मिन्ने स्वयं महा सर्वलोचपितामह ॥ तस्मिन्नण्डे स भगवानुपित्वा परिवर्ततम् । स्वयमेवामनो ध्यानात्तदण्डमकरोद्दिधा । मनुस्मृति 1 8 9 12 The world was reddened by the vermilion powder Blood is red The poet fancies that हिरण्यगर्भ was again being born in महाण्डकपाल पट पटलेन by the cloud of the fragrant powder (used in perfuming garments) The fragrant powder resembled the sandy banks of the celestial Ganges प्रकटित मन्दाकिन्या (विषद्वक्त्राया) सैकतसहस्र यस्मिन् सैकतम् (from सिकता) according to 'सिकताशर्कराम्या च' and देशे लुबिलचो च' पा 5 9 104-5 (सिकता सन्त्यस्मिन् देशे इति सिकता । सिकतिल । सैकतिल । मि कौ) मिमसीर्यमाण पिष्टातव (पञ्चासक) तस्य पराग (pollen) तेन पित्रित (rendered yellow) आतप (light) येषाम् (with दिव्या) भुवनस्य द्यौष तेन विशीर्णं पितामहस्य (मक्षण) कमल तस्य किण्वका (filaments) तेषां रजोरात्रि तया रजिना

well known चरित्रविधायां of the कादम्बरी अन्योऽयम् निर्भरा (excessive) रसां तथा उद्धता (unrestrained उद्धता य् येभ्यः) विचेष्टा तै आरभ्य अवाच्यवचनयुद्ध यस्मिन् वि — a voluptuary and companion of a dissolute young man or courtesan. See the मृच्छकटिक for a specimen. चेष्टा a servant अवाच्य वचनम् words that should not be uttered : ■ foul words The servants engaged in a war of choice Billingsgate रूपावलि (royal ladies) बलात्कारेण (by force) नर्तमाना (made to dance) नृत्ये अनभिज्ञा अतः पुरपात्रा (chamber lains) तै माविना (enlivened, entertained) मुञ्चिष्या परिचारिका यस्मिन् 'नियोज्यविदुरभैष्यमुञ्चिष्यपरिचारिका' इत्यमर ('भुङ्क्ते स्वायमुञ्चिष्य मुञ्चिष्य' क्षीरस्वामी) स राशिभिः with heaps of flowers it looked as if it possessed mountains The heaps of flowers in the festivities were like mountains : c were so large ■ प्रपात्रा with rum booths it looked as if it had a showerbath धारागृहम् is a showerbath or house furnished with jets of water सीधु rum प्रपात्रा is a place where water is distributed to travellers In the festival rum flowed like water पारि मोदै with the fragrance of पारिजातक The पारिजातक is one of the five trees of Indra's garden (नन्दनवः) पारिजातक ■ also a fragrant substance Vide notes p 50 गीहार frost. The dust of camphor spread in the उन्मद looked like frost अट्टहास the laugh of शिव in his सारङ्ग dance The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव : अमृतमयनेन सह साः (बहुमीहि) The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्न came out of the ocean. रास or—रा is a dance (in a ring) practised by गृन् and गोपीस. See मागवतपुराण ७ 33 'तदा रभत गोविन्दो रासकीर्णमनुमते : क्षीरक्षैरन्विन प्रीतिर्यो वायव्यद्वरादुनि ॥ 2' आवर्त a whirlpool 'सागवर्गोऽभिमर्गं भ्रम' इत्यमर The ring of dancers resembled a vortex. सरो किरणैः—the rays shooting from the jewelled ornaments resembled hair standing on end पट्टवः tying of a piece of cloth on the head (a tiara turban &c.) चन्दनशालिम् sandal marks on the forehead. Sandal is white and ■ compared to white cloth tied round the head. 'चन्दनशालि-स्तानन्दार' वा १ 3 65 (च चन्द्रा, शालिम्) प्रसव progeny, offspring The echoes were as if the progeny of the original sounds. प्रसरः sprout, leaf The gifts of favour were given and appeared to spring forth like so many sprouts shooting forward in all directions.

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इव The world was disturbed by the riotous festival days
 The poet fancies that the lotus on which नृगा sits was shattered
 by the भुजस being shaken by the birth festivities सहृद् लोक
 people tripped over masses of pearls that had fallen from neck
 laces rent asunder (विघटित) in collision (when people running
 in haste jostled against each other)

P 64 ll 10 32 स्थान प्रानृत्यन् The principal sentence
 is स्थानस्थानेषु च वाचेन अनुगम्यमाना पण्यविलासिन्य प्रानृत्यन् The
 instrumentals from अलिङ्गयन्तेन to तालिकेन qualify वाचेन मन्द
 लिङ्गयन्तेन in which tambourines were struck gently अलिङ्गय
 a drum having the shape of a barley corn According to the
 अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरजा भेदास्त्वङ्गातिङ्गयोश्चकारय'
 'चतुरङ्गुलहीनोऽङ्गवान्मुखे चैकानुलेन य । यवाकृति स अलिङ्गय अलिङ्गय स दि
 वाघते ॥' शब्दार्णव शिखान (jingling) मधु (sweet) वेणु (flute)
 यसिन् शणशणायमाना झहरी यसिन् in which cymbals tinkled
 शणशणायमाना pr p of the onomatopoeitic verb अणायते क (in
 अहरीक) is affixed to बहुव्रीहि compounds having as the last mem
 ber a feminine noun ending in ई, ऊ, ऋ or a noun ending in ऋ
 'नघृतश्च' पा ४ ४ १५३ ताड्यमाना तत्रीपटहिका यसिन्—in which a
 stringed drum was played upon. वाद्यमाना अनुत्ताना अलापुदीणा
 यसिन् in which the gourd lute that had its mouth turned
 downwards (अनुत्तान) was being played on This seems to have
 been some instrument like the veen of these days The read
 ing of B 'अनुत्ताला' makes a good sense अनुत्ताल means 'low
 pitched कर्वासीकोदया वणिता काहला (बृहद्भुक्ता) यसिन् in which
 there were kahalas booming sweetly and indistinctly on account
 of the sounding boxes of bell metal अदीवमाना अनुत्ताला छान्विवा
 यसिन् in which the hands were clapped gently at the interval
 called सम सम is the principal interval in a ताल The reading
 of A and C is not so good समवाते दीयमान अनुत्ता तालव
 यसिन् in which a protracted tone was indulged in at the interval
 called सम C and T translate 'while all the time a subdued
 clapping proceeded' आतोषवाचेन by instrumental music 'तन
 वैवावनद्र च यन सुषिरमेव । चतुर्विधं तु विधेयमातोष सङ्गणान्वितम् ॥' नाट्यशास्त्र
 28 1 According to अमरकोश, आतोष and वाच are synonyms
 अनुगम्यमाना a/l of पण्यविलासिन्य (harlots) अनुवर्तमानौ तालजयो
 दासाम् तान् keeping time ह्य harmony Even the ornaments
 of the nautins kept time and jingled in harmony with their
 singing and thus looked as if they were intelligent beings (महदय)
 There is another idea. Those who are masters in singing.

(सहृदय = मार्मिक) will unconsciously keep time when another person is singing मदेन बला काकली तथा वीमल आलाप अस्ति आसां इति लपिन्य — who sang delicate tunes in a voice sweet but low on account of passion. 'काकली तु बले सुहमे ध्वनौ तु मधुरास्पृष्टे' इत्यमर विद्वानां गायत्य who sang the vulgar words of रासकस that were the nectar of the ear of dissolute young men रासक here means either (1) a particular kind of dance (for which see above p. 262), or (2) a species of dramatic composition See for a definition of the latter the साहित्यदर्पण VI It has only five characters, it is in various dialects, there is no सूत्रधार, there is a single Act, the hero is a fool, while the heroine is famous स मालिका they had wreaths on their heads समुच्छ्रित raised up (last p p of श्री with सम् And उद्) कुकुम बलन्त्य like Kashmir fillies they pranced, having bodies radiant with the strains of saffron 'बाल किशोरो बाभ्रवा वडवा वाडव गणे' इत्यमर Kashmir abounds in saffron (which is called काश्मीर न मन्) कुङ्कुमे प्रवृष्टि (rubbing the body) तदा रुचिर काय येयाम् (with विलसिन्य), कुङ्कुमे प्रवृष्टि (rolling in) तथा लो (with किशोर्व) नितम्बविम्ब लम्बमाना विकटा (large) कुरण्टकशेखरा वासाम् कुरण्टक Amaranth The glow cast on their bodies by the flowers is fancied to be due to the fire of राग (passion) सिन्दूरस्त्र एताभि (streaks) धुरिता (overspread) मुक्तमुद्रा (colour of their face) वासाम् The women had marked their faces with vermilion streaks These are fancied to be the lines of the plates (पट्ट) of the edict (शासन) of Cupid The plates were smeared with सिन्दूर in order that the letters of the seal might look prominent सिन्दू धुरिता मुखे मुद्रा (seal) वासाम् (with वषट्) अप्रतिहत शासन यस्य whose command is irresistible मुष्टया प्रकीर्षमाणौ वपूरपटवासौ ताभ्या पासुला मनो यौवनस्य they were as if the roads for the wandering of the desires of youth : & the desires of young men converged on them There is a pun रथ (in मनोरथ) requires a road for सञ्चरण and the soul may be पासुल (dusty) प्रतीहाय इव—It is the business of door keepers in any festival to use their canes when people make a rush The women are fancied to be प्रतीहारिणी of तरुण महोत्सव All young men would flock to them Hence the propriety of the word तरुण C and T translate तरुण as 'of a children's festival' This is wrong प्रचलन्ति पत्रसदृशानि कुण्डलानि वासा—whose ear rings resembling leaves dangled about (when they danced) प्रचलन्ति पत्राणि कुण्डलानीव वासाम् (with एता) whose leaves resembling ear rings tossed about लसन्त्य dancing, moving (with एता) मदन चन्दनद्रुम इव, मदनसदृश चन्दनद्रुम The

harlots danced out of passion. The creeper clinging to a sandal tree would also move about when tossed by the wind. ललिते पदे हंसकः (पादकटकः anklet) तस्य रवेण मुखराः (with विलासिन्यः); ललित पद (gait) तेषां ते ललितपदाः हंसकाः (हंसाः) तेषां रवेण मुखराः (with वीचयः). शङ्काररसं समर इव. The harlots were the ripples of the ocean of passion. हसस may be cackling near the waves of a lake. वाच्या शुन्याः void of discrimination as to what was to be said or not said (applies to both विलासिन्यः and ऋषीणाः). घनः (deep) पटहृदः तेन उल्कण्टकिताः (thrilled) गात्रयष्टयः यासान् (with विलासिन्यः); घनः मेघः पटहः इव तस्य रवः तेन उल्कण्टकिताः (मञ्जतकण्टकाः) गात्रयष्टयः यासान् (with केतव्यः). The pollen from the flowers worn by the women was carried about. The केतरी flower also has pollen. The केतरी blossoms forth when the cloud thunders (in the rainy season) and there are कण्टकाः on the केतरी petals. दिवसम् (acc. of time) the whole day उत्सृज्य आननं यामां. The कपिसमय is that the वमल expands in the day and the कुमुद at night अनुपनाता निद्रा यासान्. The women had no sleep at night. The कुमुद plants open their buds at night. आविष्टाः इव like persons possessed नरेन्द्र. वृत्ताः surrounded by a host of princes, surrounded by a host of magicians. नरेन्द्रः means generally a विपक्ष and not one who exorcises evil spirits See शिशुपालवध II. 88. 'सुनिमग्न नरेन्द्रेण कणीन्द्रा इव शत्रवः' (where also there is a pun) रागमुदीपयन्त्यः kindling passion (with women), heightening the melody. The principal रागाः are six. पुष्टयः fatness; or 'prosperity.' मदमपि मदयन्त्य इव who as if intoxicated intoxication itself. Even मद could draw upon them for adding to itself. The reading उत्सवमन्त्यः would be more in keeping with what precedes. वृत्ताश्चे. शुक्तिभिः in casting sidelong glances, they seemed to be drinking with the shells (शुक्ति) of the corners of their eyes. The idea is —when they cast glances, they took the pupil of the eye far away and exposed only the white portion of the eye. The white of the eye resembles mother-of-pearl which is used in drinking (particularly milk &c.). तर्जनेषु in frightening a person they seemed as if to fetter him with the chains of the rays of their nails. They used the forefinger (तर्जनी) in chiding people. Naturally their nails flashed. The rays are fancied to be पादाः with which to bind the person chid. कोपामिनयेषु—when a person is angry or wants to convey that he is angry, he knits his brows. चतुर...विकारान् in their clever movements they seemed to scatter about emotions. Their various movements caused the spectators to be roused to various emotions.

P 65 ll. 1-9 अन्यत्र विलेसु The principal sentence is
 अन्यत्र राजमहिष्य विलेसु वेणिषा वेनेन विनासिता नना तै दत्त अन्तराह
 यासाम् for whom room was made by people that had been terri-
 fied away by the cane of the warders or chamberlains A
 cane is the symbol of the authority of एकत्रुविन् Note 'आचार
 इत्यवहितेन मया गृहता वा वेनयद्विखरोधगृहेषु रात्र' शकुंतल II This and
 the following adjectival clauses qualify राजमहिष्य प्रियमाण
 धवलातपदाणा वन (समूह) वासु over whom was held a forest of
 white parasols वृक्ष स्थि wandering under the tree of paradise
 The queens resembled the nymphs of the woods स्कन्धयो
 उभयपालीभ्या लम्बमान लम्ब उत्तरीयं तस्मिन् लघौ हस्तौ यासाम् whose hands
 clung to the waving upper garment hanging down from both
 sides of their shoulders लीला प्रहृत्य who swung as if
 mounted on a swing in a play The shawls of the queens when
 they danced fluttered on their shoulders and they tried to
 hold them with both their hands This looked as if they
 held the ropes of a swing with their hands वनकवेयूरकोट्या
 पात्यमाने पट्टाशुक तेन उत्तरा that were waving because the fine
 cloth they wore was torn by the ends of the golden armlets
 तरत चक्रवाका तै सीमन्त्वमान स्रोत यासाम् (rivers) the water
 of which was separated into two by the चक्रवाक birds that
 floated in them सीमन्त्वमान (from the noun सीमन्त) pr 2 of
 the passive of the denominative verb सीमन्त्वयति The golden
 armlet was like चक्रवाक, the fine cloth was like the stream and
 the queens therefore resembled rivers उद्भ्रमयमाना (being waved)
 धवला चामरस्य तस्यां लक्ष त्रिकण्टक तस्मिन् वलिता (turned) विकटा
 वटाशु यासाम् हस्तै आभूष्यमाण नीलोत्पलवन्त वासु सरस्य lakes त्रिकण्टक
 an ear-ornament containing three gems 'त्रिकण्टकस्तु यत्र स्वाग्निमी
 रलैश्च भूषणम्' quoted by the com Their chowries stuck to their
 ear ornaments When this happened they looked at the orna-
 ments to disentangle them The ladies were like lakes Their
 dark eyes resembled blue lotuses and the ornaments with
 three gems resembled हस्त with their two feet and long
 beak and the white chowries resembled the white body
 of the swans The resemblance may also be due to the red
 colour of the gems and the redness of the feet and beak of
 रात्रिस्त 'रात्रिस्तस्य ते चक्षुचरणैर्लोहितै सिना' इत्यमर चलन्ती चरणी
 ताभ्या च्युत जलकृत् तेन अरुणा खेदशीकरा तै सिन्धुमाना भवनहस्ता याभि .
 सन्ध्यारागेण रज्यमानमिन्दुभिश्च वासु कौमुदीरपन्व nights of the full
 moon in वार्तिक (which is in शरदतु) In शरदतु moonlight is at

its best. The fair queens were कौमुदी nights, the white हस like the moon's disc and the sweat reddened by lac dye like the glow of evening कण्ठ निहित वाञ्छनवाञ्छीगुण तेन अञ्जित (bent) कञ्चुपी तस्य विचारा ते आकुञ्चिता भ्रुव यासाम् The queens put their golden girdles round the neck of the chamberlain and bent him. The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in derision) बाधुरा net प्रसारितौ व हुपाशौ याभि The out-stretched arms resemble the cords of the net (of love)

P 65 ll 10 22 सर्वतश्च राशय क्षेत्रम् bery of women 'स्त्रीपुंसान्या नञ्जनौ भवनाव' पा 4 1 87 रागमयी full of राग (red ness, love) शुशोण perfect of शोण I P to become red महल्लवण शमय — jars full of water are looked upon as a good omen विक्षेप tossing Their tender arms resembled the filaments of lotuses विलाससिते — Their flashing smiles appeared like the flashes of lightning The word काल means time (such as day &c) or dark With the last meaning there is a विरोध in saying that काल became तटिमय (bright) Both smiles and lightning are bright अशुभि = किरणै कृष्ण वासरा the days seemed as if dappled कृष्णसार (1) spotted antelope, (2) dark and variegated शिरीष पूरे by the bunches of शिरीष flowers used as ornaments of the ear The शिरीष is a very delicate flower and used as ear-ornament See शाकुन्तल I 'ज्वलतस्यन्ति प्रमदा दयमाना शिरीषकुसुमानि' हरिता (green) छाया (कान्ति) यस्य आसप daylight विलसत रिक्तम् the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing) The तमाल leaf is dark and was used as decoration for the hair 'धम्मिह सयता वचा' इत्यमर हस्तकिशलयै — their hands were delicate like tender leaves मागिन्ये वा by the radiance of the rain bow in the gems चापपद्मया full of the wings of चाप (blue jay) The sun's rays falling upon the gems of the women gave rise to rain bow colours. ग्रहगृहीता seized by a ghost निनर्तिषया with the desire to dance (निनर्तिषा noun from the desiderative base of नृत्) विपुलपुत्र perfect of वृत् 6 P with वि to throb, to vibrate. कुबेरलोका the treasures of कुबेर कुबेर is the lord of riches and treasures अनुप्यन्त were plundered Here Bana is probably ascribing to Harsha's father what Harsha himself did We are told by Hiouen Tshang that Harsha used to hold a quinquennial assembly at Prayāga and there distributed his accumulated treasures to the poor and to the worthies of all religions

P 65 l 23—P 66 l 2 एष च धियम् The principal sentence is देवी यशोमती गर्भेणावच्छ राज्यधियम् वृत्ते concluded दवे—this is to be connected with हर्षे below (last line p 65) उत्तमाङ्गे निहिता रसासवया यस्य on whose head were placed mustard seeds to ward off (evil) This and the following words in the locative qualify हर्षे समुमिषन्त प्रनाप एव अग्नि तस्य स्फुटिक्ता यस्मिन् In whom the sparks of the fire of prowess were as if bursting forth The idea is that the सर्पस on the head were so many sparks of fire &c The सर्पस employed were probably red The white सर्पस is usually called सिद्धार्थ and is used as a protection against evil spirits गोरोचनाया विवर्जित वपु यस्य whose body was rendered yellow with गोरोचना गोरोचना is a bright yellow pigment prepared from the urine or bile of a cow or found in the head of a cow, it is used as a medicine and to ward off the evil eye and evil spirits समभिष्वज्यमान सहजं क्षात्रतेज यस्य The yellow गोरोचना resembles तेज हाटके (सुवर्ण) वद्धा विकटा (large) ध्यामनसपङ्क्ति तया मण्डिता ग्रीवा यस्य स ग्रीवक तस्मिन् Even now the same ornament is tied round the necks of children When क is added at the end of बहुव्रीहि compounds the preceding vowel if long is shortened 'वेङ्ग' वा १ ४ 13 (के परे भनो हस स्याद्) हरयाद् उद्भिद्यमाना दंष्ट्रा यस्मिन् The poet fancies that the tigers claws worn on the chest were the buds of pride bursting out of his heart प्रथं बुवाणे by his first indistinct prattle he seemed to make a beginning of truth ओङ्कार इ (it) to utter Om &c to make a beginning The syllables ओम् and अय are very auspicious and are therefore uttered at the beginning of many things A child even now is first taught the words 'ओ नम सिद्धम्' प्राय or ओङ्कार precedes the study of the Veda 'ओङ्कार स्वर्गद्वारं तस्माद् ब्रह्माभ्येष्यमाण पतदादि प्रतिपद्येत' आपस्तम्ब I 13 6 Compare रघु० I 11 'आसीत्सहासितामाद्य प्रणवोऽदस्तामिव' Connect मुख्यसिद्धि with आकर्षति, which qualifies हर्षे Smiles and flowers are both white जनया पयोधरी बलशो इव तयो पय दुग्धे तस्य शीकर तस्य श्लोक बदन is compared to बमल, small teeth to अङ्गूर पयोधर also means नेप and पय means 'water' The child smiled a happy smile when nursed at the breast and showed its teeth which looked like buds चारित्र्यं पालयमाने—he was as much guarded by the women in the seraglio as their own chastity मद्रा state policy determined upon by a king in consultation with his ministers 'मद्रो विजयमूल हि राशो भवति राषव' अयोध्याकाण्ड 100 16, 'विजयो मन्मूलो हि राशो भवति भारत' सभापर्व ॥ 27 The मनुस्मृति says

its best The fan queens were कौमुदी nights, the white हस like the moon's disc and the sweat reddened by lacdye like the glow of evening कण्ठे निहित काञ्चनकाञ्चीयुग तेन अञ्चित (bent) कञ्चुकी तस्य विकारा तै आकुञ्चिता भ्रुव यासाम् The queens put their golden girdles round the neck of the chamberlain and bent him The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in decision) वायुरा नेत प्रसारिती बाहुपाशौ पाभि The outstretched arms resemble the cords of the net (of love)

P 65 ll 10 22 सर्वतश्च राज्ञाय . सैन्यम् bevy of women 'लीपुताभ्या नमल्लनौ भवनात्' पा 4 1 87 रागमयी full of राग (redness, love) शुशोण perfect of शोण I P to become red मङ्गलवर्-शमय —jars full of water are looked upon as a good omen विक्षेप tossing Their tender arms resembled the filaments of lotuses विलाससिते —Their flashing smiles appeared like the flashes of lightning The word काल means 'time (such as day &c) or dark' With the last meaning there is a विरोध in saying that काल became तद्धिमय (bright) Both smiles and lightning are bright अशुभि —किरणै कृष्ण वासरा the days seemed as if dappled कृष्णसार (1) spotted antelope, (2) dark and variegated शिरीष पूरि by the bunches of शिरीष flowers used as ornaments of the ear The शिरीष is a very delicate flower and used as ear-ornament See माकुन्तल I 'अवतसयन्ति प्रमदा दयमाना शिरीषपुङ्गवानि' हरिता (green) छाया (कान्ति) यस्य आतप daylight विवर्तत रिक्तम् the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing) The तमाल leaf is dark and was used as decoration for the hair 'धम्मिह सयता कचा' हलमर हस्तविश्लेष्य —their hands were delicate like tender leaves मानिष्ये वा by the radiance of the rain bow in the gems चापपत्रमया full of the wings of चाप (blue jar) The sun's rays falling upon the gems of the women gave rise to rain bow colours. मङ्गलद्वीपा seized by a ghost निनर्तिषया with the desire to dance (निनर्तिषा noun from the desiderative base of नृत्) विपुस्तु perfect of स्फुट GP with रि to throb, to vibrate. पुत्रेखोपा the treasures of पुत्रे पुत्रे is the lord of riches and treasures. अनुप्यत were plundered. Here Bana is probably ascribing to Harsha's father what Harsha himself did We are told by Hiouen Tsiang that Harsha used to hold a quinquennial assembly at Prayāga and there distributed his accumulated treasures to the poor and to the worthies of all religions

P 65 l 23—P 66 l 2 एव च धियम् The principal sentence ॥ देवी यशोमती गर्भेणावत्त राज्यधियम् वृत्ते concluded दवे—this ॥ to be connected with हर्षे below (last line p 65) उत्तमाङ्गे निदिता रक्षासपणा यस्य on whose head were placed mustard seeds to ward off (evil) This and the following words in the locative qualify हर्षे समुमिपन्त प्रताप एव अग्नि तस्य स्फुलिङ्गा यस्मिन् In whom the sparks of the fire of prowess were as if bursting forth The idea is that the सर्पस्य on the head were so many sparks of fire &c The सर्पस्य employed were probably red The white सर्पस्य is usually called सिद्धार्थ and is used as a protection against evil spirits गोरोचनाया विज्रित वपु यस्य whose body was rendered yellow with गोरोचना गोरोचना ॥ a bright yellow pigment prepared from the urine or bile of a cow or found in the head of a cow, it is used as a medicine and to ward off the evil eye and evil spirits सममिष्यज्यमान सद्म क्षात्रतेज यस्य The yellow गोरोचना resembles तेज हाटके (सुवर्णे) बद्धा विकटा (large) व्याघ्रनखपङ्क्ति तया मण्डिता ग्रीवा यस्य स श्रीवक्त्रं तस्मिन् Even now the same ornament is tied round the necks of children When क is added at the end of बहुव्रीहि compounds the preceding vowel if long, ॥ shortened 'केऽण' वा १ ४ १३ (के परे अणो ह्यस्य स्यात्) रुद्रयात् उद्भिद्यमाना दर्पाङ्कुरा यस्मिन् The poet fancies that the tiger's claws worn on the chest were the buds of pride bursting out of his heart प्रथं ब्रुवणे by his first indistinct prattle he seemed to make a beginning of truth ओङ्कार ह्र (lit) to utter Om : ॥ to make a beginning The syllables ओम् and अम् are very auspicious and are therefore uttered at the beginning of many things A child even now is first taught the words 'ओं नमः सिद्धम्' प्रणव or ओङ्कार precedes the study of the Veda 'ओङ्कार स्वर्गद्वारं तस्माद् ब्रह्माभ्येध्यमाण एतदादि प्रतिपद्येत' आपस्तम्ब I 13 6 Compare रघु० I 11 'आसीमहोक्षितामाद्य प्रणवश्छन्दसामिव' Connect सुगन्धसितै with आकर्षति, which qualifies हर्षे Smiles and flowers are both white जनन्या पयोधरी वल्लभो इव तवो पथ दुग्ध तस्य शीकर तस्य श्लोक इदम् is compared to कमल, small teeth to अङ्कुर पयोधर also means नेत्र and पथ means 'water' The child smiled a happy smile when nursed at the breast and showed its teeth which looked like buds चारित्र्य पाल्यमाने—he was as much guarded by the women in the seraglio as their own chastity मन्त्र state policy determined upon by a king in consultation with his ministers 'मन्त्रो विजयमूल हि राज्ञो भवति राघव' अयोध्याकाण्ड 100 16, 'विजयो मन्त्रमूलो हि राज्ञो भवति भारत' समापर्व ॥ 27 The मनुस्मृति says

(पर्वते, राजभि) अर्चयिताम् solicited, wooed गौरी=पार्वती मेना the wife of हिमालय See above p 241 (notes) as to the birth of पार्वती एकावली a single string of pearls 'एकावल्येकयष्टिका' इत्यमर

P 66 ll. 9-16 असिधेव पितवान् The principal sentence is असिधेव तु काले यशोमत्या भ्राता सुतम् भण्डिनामानमनुचर कुमारयोरपितवान् अष्ट देशीयम् about eight years old The affixes वल्प, देश्य and देशीय are added in the sense of 'a little less than' 'इपदसमाप्तौ कल्पदेश्यदेशीयर' पा 5 3 67 उद्भवमान कुटिल कावपक्ष्मशिखण्ड मस्य The अमरकोश gives कावपक्ष्म and शिखण्ड as synonyms. Therefore we may take शिखण्ड as meaning 'tuft of hair' and कावपक्ष्म as 'the side locks of hair on the temples' खण्डपरशो (शिवस्य) हुङ्कारेणाग्नि तस्य धूमलेखा तया अनुवद्ध मूर्धाय यस्य खण्ड जातम् who looked like Cupid born again with his head encircled (अनुवद्ध) by the streak of smoke of the fire of Siva's wrath The boy was handsome and had dark curling hair The poet fancies him to be मदन with धूम on his head धूम is dark and waving मदन wanted to help the gods against the demon तारक who was to be killed by the son of शिव In order to induce शिव to marry पार्वती, Cupid was about to shoot his flowery arrow, when Siva came to know Cupid's intention and in wrath burnt him to ashes by the fire from his third eye Compare कुमारसम्भव III 'क्रोध प्रभो संहर सहरेति यावद्विर खे मस्ता चरन्ति । तावत्स वह्निर्भवेन्नजग्मा भस्मावशेष मदन चकार ॥' त्रिकण्टके मुक्ताफल तस्य आलोक (light) तेन धवलित तेन सप्त दर्श यन्तम् who exhibited as it were the compound *natura* of Vishnu and Siva For त्रिकण्टक as an ear-ornament, see above p. 267 This refers to the mythological story that विष्णु is dark in colour and शिव bright पीने प्रकोष्ठ (fore-arm) प्रतिष्ठित पुष्पलोहस्य वलय यस्य The com says 'पुष्पलोह मणिभेद' क्षत्रस्य क्षणे क्षीण परशु तस्य पाश तेन चिह्नित marked with the ring of the axe that had been worn away in destroying the क्षत्रियः The idea is that in killing the क्षत्रियः the blade became worn out and what remained was the iron ring behind the blade The वलय resembled the ring of the परशु thus worn away बाण very frequently refers to the story of the slaughter of the क्षत्रियः by परशुराम Vide p 181 above परशुराम killed कर्तवीर्य for carrying away the cow of his father जमदग्नि The sons of कर्तवीर्य killed जमदग्नि in the absence of परशुराम परशुराम on knowing this took the vow of exterminating the क्षत्रियः and fulfilled it 21 times. कण्ठदूत्रे ग्रथिता भङ्गुरा (कुटिला) प्रवालाङ्गुरा (coral) यस्य उर काठिन्येन खण्डितानि नरसिंह नसरस्य खण्डानि येन The corals were red and curved They

are fancied to be the pieces of the nails of नरसिंह which stuck to the chest of हिरण्यकशिपु. प्रवाल is worn as an auspicious thing गृहीत जन्मान्तर येन The boy looked like हिरण्यकशिपु born again. As हिरण्यकशिपु persecuted his son प्रह्लाद who was a devotee of विष्णु, the latter assumed the man lion form and killed हिरण्यकशिपु. The story is given in the भागवतपुराण (VII) दैव्य दम्भम् even in boyhood he bore himself proudly. बीज द्रुमस्य—being a boy yet, he is styled 'the seed of the tree of valour' अनुचर कुमारयो as an attendant of the two princes (राज्यवर्धन and हर्ष).

P. 66 li 17-22 अवनि बभूवतु . तस्य refers to भण्डि. ईश्वरस्य = शिवस्य तुल्य . सीत् he looked upon (his two sons and the third Bhandi) equally & he bestowed equal care on all the three दर्शन means also 'sight' शिव saw with the third eye as well as with the other two ईश्वरस्य applies to the king also सकल .. दायिनी applies to राजपुत्री and मधुमाधवी तेन = भण्डिना प्रकृतिदक्षिणेन courteous by nature (with तेन); blowing from the south by nature (with व्याहृतेन). मधुमाधवी—चैत्र and वैशाख, the months of spring 'मधुश्च माधवश्च मासन्तिवायुनू' ते. सं 4 4, 11 1 मलय is one of the seven principal mountains of India. It is to be identified with the southern portion of the ghauts running from the south of Mysore and forming the eastern boundary of Travancore मधुमास and मलयमास are both excitants of Love. The seven कुरूपर्वत are 'महेन्द्रो मलयः सद्यः शुक्तिमान्धुपर्वतः । विन्ध्यश्च पारियानश्च सप्तैते कुरूपर्वताः ॥' वायु 45 88 Compare for the शेष on दक्षिण and the idea also 'उत्पादयति लोकस्य प्रीतिं मलयमारुतः । ननु दक्षिण्यसम्पन्नः सर्वस्य भवति प्रिय ॥' वाय्यादर्श II 174 अपरे सह वर्धमानौ growing together with the joy of the subjects, as if it (joy) were another brother (of the two princes हर्ष and राज्यवर्धन) The idea is that as the princes became endowed with youth and all the esteemed qualities of young princes, the joy of the people also grew *pari passu*. The adjectives from स्रग्म्यो to द्युमो apply to the princes and to स्रग्निवेश. स्मिरो ऊरुस्तम्भो (ऊरु स्तम्भो ख) ययो whose pillar like this was firm (with princes), स्मिरो उरवः स्तम्भा ययो whose pillars are firm and big (with सम्रिवेशौ) पृथु प्रकोष्ठः ययो (applies to both) प्रकोष्ठः the forearm, the room near the gate or a quadrangle दीर्घां भुजागर्भे ययो that had long bar like arms. A city gate has large bars to fasten it विस्तृत उरवस्तम्भो ययो whose chest was broad like the panel of a gate. The word is किराट, but is also written as किराट 'कं शिर पाटयति मरिचिनाम्' क्षीरम्यानी.

प्रांशु (tall) साल (rampart) तद्वत् अभिरामौ (charming), प्रांगुसालेन अभिरामौ (with सनिवेशौ) 'प्रावारो वरण साल' इत्यमरः साल is also a tree. महा वैश the site of a large city सर्वं क्षमौ capable of giving shelter to all people (applies to both)

P 66 l 23—P 67 l 9 अथ चन्द्र जग्मतु The principal sentence is अथ राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यां द्वीपान्तरेऽपि प्रकाशता जग्मतु चन्द्र निरीक्ष्यौ—they (the princes) were charming and not to be gazed at They overpowered the world by their valour and their fame resembling flashing moonlight and therefore were like the sun and the moon स्फुरती ज्योत्स्ना तत्सदृश यश (द्वयोरपि धवलत्वात्) प्रतापश्च ताभ्या आक्रान्त भुवन याभ्यान् The moon is अभिराम, while the sun दुर्निरीक्ष्य स्फुरन्ती ज्योत्स्ना यश इव प्रतापश्च (heat) ताभ्यां &c The भुवनः are either three or fourteen. अग्नि भूती the princes were like fire and wind acting in unison and manifesting their effulgence and force If fire and wind combined the devastation wrought by them would be appalling शिलाभि कठिन कायवध ययो (with हिमवत् and विध्य), शिलावत् कठिन (with princes) अचली—never wavering, mountains महा दोग्धौ like two big bulls, they were fit for कृतयुग The two princes were so righteous that they were fit to live in कृतयुग (the age of virtue, see above p 235 notes) Bulls are fit to carry the yoke (युग) There is another suggestion वृष also means 'धर्म' 'शुक्ले मूषिके षष्ठं सुकृते वृषमे वृष' इत्यमरः धर्म is fit to live in its entirety in कृतयुग only हरि (अथ) वाहन ययो सौ हरिवाहनौ विभक्तं शरीर ययो सौ षष्ठीरी—who rode horses and had well proportioned bodies हरि means सूर्य and विष्णु also Mark the numerous senses of हरि 'यमानिलेद्रचद्रार्कविष्णुसिद्धानुवाणिषु । शुकादिविभेकेषु हरिर्ना कपिले त्रिषु' इत्यमरः हरिवाहने विभक्तं शरीर ययो (अरण्यरत्नौ) whose bodies are assigned for carrying the sun and Vishnu अरण्य is the charioteer of the sun and गरुड is the vehicle of विष्णु उपेद्र विष्णु नागेद्रगती—the princes rode the best of elephants Or their gut was like that of the best of elephants (नारो द्रस्य इव गत ययो) Both इन्द्र and विष्णु are नागेद्रगन् इन्द्र rides the best of elephants (देरावत्) विष्णु sleeps on शेष (the best of serpents) 'गनेऽपि नागमातङ्गौ' इत्यमरः कुण्डल धरी the princes wore ear rings and diadem कर्ण, who had a कुण्डल and कवच given to him by the sun from his very birth is a type of charity Indra (who was careful to guard his son अर्जुन) came to Karna disguised as a ब्राह्मण and begged of him his कुण्डल and कवच and got them इन्द्र being pleased with his liberality gave him a शक्ति. See pp 9 and

154 (notes) अजुन was called किरिटिन् See विराटपर्व 43 'किरिटि स्व-
 सकाश भ्रान्ते मे शिरोगतं । 129 इन्द्रदत्तमनाहार्यं तेनाहुर्मो किरिटिन् ॥ 130
 सवतेनस्विनाम् of all luminaries, of all spirited persons उदयान्
 मयी rising and setting prosperity and decline अमान्ता कुनीरं
 who on account of their great pride could not contain them-
 selves in the hut of the earth hemmed in (मद्धट) by the restraint
 of the bolt in the shape of the shores that are near it अमान्ती
 प्र प of मा with the negative particle आसन्ना वेला एव अर्गल तेन
 निरोध तेन सद्धट कु पृथ्वी एव कुनीरक The earth is bounded by
 the shores of the sea, and therefore it fell short of their ambi-
 tions मान also means 'size' कुकुनीरक also means 'wretched
 hut' In a wretched hut even an ordinary man cannot contain
 himself तेज मानौ who disliked even their shadow falling
 away from light The shadow of an object naturally falls in
 the direction opposite to that from which a light comes They
 being तेजस्विन् desired that everything that was theirs (even a
 shadow) should be तेन संमुख and not परावृत्त जुगुप्समानौ—प्र १
 of the desiderative base of गुप् (though there is no sense of desire)
 'युतिजिह्वय सन्' पा० 3 1 5 (गुपेर्निदायाम् । जुगुप्सते) स्वामि लज्जमानौ
 The idea is that they could not bear even this that their image
 should be reflected in the toe nails of others (and thus it might
 appear that they were bowing at the feet of others) The
 idea is similar to 'य करधौतासिप्रतिविम्बितेनात्मनापि &c' (p. 57 text)
 महान (1) by the curling, (2) defeat or running away चूडा
 नाणौ—the idea is—when the umbrella (one of the insignia of
 sovereignty) was held over them it was reflected in their crest
 jewel and thus a second umbrella seemed to exist. They could
 not tolerate the existence of a second umbrella (a rival emperor)
 and therefore felt ashamed even when a second umbrella
 existed in reflection only पण्डित कार्तिकेय—the son of शिव स्वामिन्
 is one of the names of कार्तिकेय असुखायमानौ श्रवणौ ययो The idea
 is that they wanted the term स्वामिन् (lord) to be applied
 to themselves alone and could not bear that any one else
 (even the god स्कन्द) should be so called कार्तिकेय or स्कन्द is the
 Mars or god of war of Indian mythology Most of his epithets
 I have reference to the circumstances of his birth. शिव cast his
 seed in Agni who unable to bear it, cast it into the Ganges
 It was then transferred to the six कृत्तिकास, each of whom bore a
 son. The six sons were then mysteriously combined into one
 with six mouths He was the commander of the gods against

the demon तारक whom he slew See रामायण बालकाण्ड 36 and 37, कथासरित्सागर III 6 and बृहत्सामञ्जरी III 1 142 ff प्रतिपुरष (1) reflection (2) rival सध्वा माझौ Even in folding their hands at the morning and evening adoration their heads ached. झुलायमानं उत्तमाङ्ग (शिर) वेपाम् To fold the hands is a sign of humility and submission They had to fold hands in सध्वाबन्दन Even this caused them headache जल हृदयो their hearts were pained even by the bow borne by the cloud They could not tolerate anyone wielding a bow and hence were distressed when they saw the rain bow in the cloud दोषूयमान 1 r 2 of the intensive base of दू The reading दोषूयमान is not so good as दोषूयमान It would mean 'whose hearts were shaken' आले पतिभि by the kings painted in pictures. They were accustomed to the fact that ordinary rulers bowed at their feet परिमित मण्डल (disc) तेन सप्तुष्टम् The sun has only a limited मण्डल (disc), they wanted an unlimited मण्डल (sphere of influence extending over numerous neighbouring and distant kings) The कामन्दकीय नीतिसार (in the 8th sarga) gives the views of several authors on the number of kings constituting a मण्डल Ordinarily मण्डल comprises twelve near and distant kings 'इतिप्रवार बहुधा मण्डल परि चक्षते ! सर्वलोकप्रतीति दि स्फुट द्वादशराजकम् ॥' का 8 41 See the मिताक्षरा on वासवत्वयं I 345 'अरिमित्रमुदासीनोऽनन्तरस्तत्पर पर । क्रमशो मण्डलं चिन्त्य सप्तादिमिरपक्रमै ॥' भूभृता (पर्वतेन मन्दरेण) अपहृता लक्ष्मी यस्य In churning the ocean the gods made मन्दर the churning handle 'मन्थान मन्दरं कृत्वा नेत्रं कृत्वा तु बासुकिम् । मथ्यताममृतं देवा साहाय्ये मथ्यवस्थिते ॥' विष्णुः I 9 76 लक्ष्मी was one of the 14 jewels churned out The princes (हृदय and राज्यं) never allowed any भूभृत् (king) to carry off their लक्ष्मी (glory) and therefore laughed at the ocean that allowed its लक्ष्मी (the goddess) to be carried off by a भूभृत् (mountain) For कृ in लक्ष्मीक see above p 264 अहत विग्रह (शरीर) येन A powerful person would offer विग्रह (battle), the wind though powerful offered no विग्रह (it had no body) चमरीणं दालयजनेन वीजिन तेन चमरी deer, of the tails of which chowries are made are to be found in the Himalayas The चामर is an emblem of sovereignty Therefore they could not bear that the mountain should be fanned by the tails of चमरी जल, रिचमानी—conches are found on the seashore Conches were blown by great warriors only There is perhaps another idea राक्ष is one of the nine निधिः They could not allow राक्ष (treasure) to remain with चरुः The author perhaps intends also a

picturesque effect. दश and जलधि are words meaning enormous numbers. 'लक्षं च नियुतं चैव कोटिरुदमेव च । वृन्दः सर्वो निखर्वश्च दशपद्मौ च सागरः । अन्त्यं मर्त्यं परार्थं च दशवृद्धया यथाक्रमम् ॥'. दश may also refer to the figures of conches on their hands and feet which were indicative of sovereignty. चतु...सहमानी—वरण (प्रचेतस) is the lord of the ocean in mythology. हर्ष's sovereignty extended over the earth bounded by the four oceans. Hence he was styled चतुः. पति. वरण also is पति. अनपहृतानि छत्राणि येषाम्. विगता छाया (shade; splendour) येषाम्. Parasols shade one from the sun. Though they did not carry away the parasols of kings whom they vanquished, they made them विच्छाद्य (i. e. void of splendour; void of shade against the sun). There is an apparent contradiction which is removed by taking the other sense of छाया. सायु...क्षरन्ती they were pleased with (i. e. they bestowed favours upon) the good, though not courted by them (the good), and poured nectar (sweet words) with their lips on them. There is another meaning due to श्लेष, which gives rise to विरोधाभास. प्रमत्ता means 'transparent and fragrant wine'. मयु means 'wine'. 'Even on good (i. e. teetotallers) people they poured wine with their lips, they having not partaken of fragrant wine.' 'गन्धोत्तमा प्रसन्नेरा कादम्ब्यां परिसृता' इत्यमरः. वंशः (1) family; (2) bamboo. कम्पना (1) by their pride; (2) by heat. म्लानि (1) decline; (2) withering. दूरभित्तानपि—The force of अपि lies in this—if bamboos were to be destroyed fire would have to be brought near them; but the two princes brought about the decline of even distant kings. दिवसे दिवसे अनुविहसं (अभ्यधीभाव). छायाभ्यासेन इयानिका (darkness) तदा कन्दकितम्. अश्वैर्व रात्रि (राष्ट्रा समूहः) तस्य प्रतापः इव अग्निः तस्य निर्वापणे तेन मग्निम्. 'अथ रात्रकम् ॥ रात्रिर्वर्कं च नृपतिशुश्रूषाणां गो वमात्' इत्यमरः. Their hands were darkened by the practice of sword play. That darkness is fancied to be due to the extinguishing of the fire of the prowess of kings. योग्यकालेषु at the times of (martial) exercise. धीर deep. अभ्यर्णोपयोगात् from (i. e. in expectation of) enjoyment, that was near (i. e. that was to take place a short while afterwards) रिणु...हृन्मौ—the twang of their bows spread in all directions. The author fancies that the twang was the talk of the princes with the damsels (the quarters). They would also partake of nourishing food after exercise. अभ्यर्ण may also refer to what is near (in the past), the idea being that they indulged in talk with the *Digrahdus* after dallying with them.

But this is not so good as the first आविर्भूत शब्दस्य प्रादुर्भाव यदो —whose names became known दीपान्तरेषु—The दीप्स are either spoken of as seven (जम्बु, प्लक्ष, शाल्मल, कुश, कौश्र, शक and पुष्कर) or eighteen See विष्णुपुराण II 1 11 ff and व्यासभाष्य on योगसूत्र III 25 (for सप्तदीपा बहुमती) and रघुवश for 'अष्टादशदीप-निखातयूष' ॥ 38

P 67 ll 10-22 एकदा विदेश भुक्तवान् that had taken his dinner प्रथम द्रुत्या good servants the first essential of sover-
eignty, are difficult to obtain For the seven *angas* of राज्य see above p 237 प्रायेण भुक्ता generally mean persons, being agree-
able in company, make the king their wealth, like atoms The
idea is that mean persons are agreeable to whatever the king says
when they are in his company and thus by flattery make him
the source of wealth to themselves There are double meanings
It is the atoms that produce the पार्थिव द्रव्य (earthy substance)
Atoms also are भुद्र (very minute) द्रव्य and समवाय are techni-
cal words in the 'वायवैशेषिक philosophy' The द्रव्य-स are 'वृद्धिभ्यस्ते
जोवाग्वाकाशकालदिगात्ममनासि नवैव' समवाय is one of the seven
categories of the न्यायवैशेषिक system 'द्रव्यगुणकर्म सामान्यविशेषसमवाया
भावा सप्त पदार्था' समवाय is defined as 'नित्यसम्बन्ध समवायोऽन्युत
सिद्धवृत्ति' i.e. it is an inseparable connection of such things
as the whole and its parts qualities and actions and their
abode &c Action is produced in the atoms by the will of
God, two परमाणुs give rise to a द्व्यणुक and three द्व्यणुकs to a
त्र्यणुक and so on when the earthy and other substances are
ultimately evolved The परमाणुs are the causes of द्व्यणुक &c
and between these latter and the परमाणुs there is समवाय So
सम भूय means (in the case of atoms) being favourable to समवाय'
(i.e. entering into समवाय relation with their effects the द्व्यणुक
&c) क्रीडारसेन on account of their liking for play नर्तयन्त
making to dance बालिश्ता (1) children, (2) triflers Children in
play make the peacock dance Rogues in whose hands the king
becomes a puppet, make him dance (act) as they please The
com gives another sense of मयूर 'पूर्वजनयोग्यो हास' But this is not
absolutely necessary दण पल्लविका rogues having entered into
the heart (i.e. having secured influence over the prince's mind)
transfer their disposition to him, as in a mirror In a mirror
also tendrils transfer bodies (i.e. the forms of tendrils are
reflected) 'पल्लविको विट' क्षीरस्वामी The शब्दकल्पद्रुम gives वेदयापति
as the meaning of पल्लवक and कामुक as the meaning of पल्लविक

विप्रलम्भका deceivers, impostors मिथ्यादर्शने (1) by false sights, (2) by false doctrines असद्बुद्धि (1) ideas about things that have no existence (असत् अविद्यमानस्य बुद्धि, with स्वप्न), (2) false notions Impostors warp the mind of the prince with false doctrines, dreams delude us by presenting things to our vision that do not exist गीत वातिका rogues, not being watched, bring about intoxication by singing, dancing and laughter उपेक्षिता वातिका विकारा—as diseases of wind when neglected bring on madness वात is one of the three humours of the body (वात, पित्त and कफ) A mad man sings, dances and laughs रुष्णावन्त (1) thirsty, (2) greedy (for wealth) अकुलीना (1) not lying on the earth, (2) low born न शक्यते ग्रहीतुम्—(1) cannot be seized, (2) cannot be reconciled The चातक bird always feels thirst because it cannot drink the water on the earth, but subsists on a few drops from the cloud Sailing as it does through the sky (कौ पृथिव्या लीनो न भवति इति अकुलीन) it cannot be seized मानसे (1) in the मानस lake, (2) in the mind स्फुरन्तम् (1) moving about, (2) appearing नालिका (1) fishermen, (2) cheats जालेन चरतीति नालिका Fishermen catch fish in the मानस lake. Cheats are so clever that they grasp the thought (of the prince) the moment it rises in his mind Ordinarily one's thoughts are understood by their effects यमपट्टिका—those who exhibit canyas on which are drawn the torments of Hell inflicted by Yama on sinners See मुद्राराक्षस Act I where we have a person showing यमपट्ट अम्बरे (1) on canvas, (2) in the sky उद्गीतका who sing loudly Rogues draw painting in the sky : e build castles in the air, represent to the king as possible what is impossible शल्कम् (1) the point of an arrow, barb, (2) pain अतिमार्गणा (1) very keen arrows (2) importunate in their demands अभिपङ्गु contact उपधाभि परीक्षितो (tested by trials of honesty 'उपधा धर्माचर्ये परीक्षणम्' इत्यमर The अर्थशास्त्र of कौटिल्य contains a chapter styled 'उपधाभि शौचाशौचज्ञानममालानाम्' (I 6) and details four kinds of उपधा called धर्मोपधा, अर्थो०, वामो० and भयोपधा विक्रान्ती valiant अभिरूपो handsome or learned मालव पुत्री sons of the king of Malava or Rajputs from Malva मुचा रिती not separable from my body like my two arms (: e I regard them as my own body) कुमारयुक्तो—for these see Introduction. मद भवितव्यम्—You two should not behave towards them on the same footing as other attendants

cipal sentence is नचिरात् राज्यवर्धनहर्षौ प्रतीहारेण सह प्रविशन्त अग्रतो
 ज्येष्ठ कुमारयुग (p 68 l 9) पृष्ठतस्तस्य वनीयास माधवयुग ददृशतु
 प्रविशन्तम्—this and the following adjectives in the accusative
 qualify कुमारयुग below अग्रतो ज्येष्ठम्—the eldest of the two
 brothers was in front, as was proper अष्टादशवर्षाणि वय यस्य
 अतिस्त्वम् very low in stature अति वीम् who, with heavy
 steps, as if steadied the earth that was unsteady on account
 of being transferred to numerous kings The earth has passed
 through the hands of several kings and so is जल्लु like लक्ष्मी
 मृपतिषु सञ्चरणेन चला C and T translate which trembled with
 the movements of numerous kings This is not so striking as
 the sense given by us अनवरताभ्यस्त लङ्घन (leaping) तेन घन
 उपचय (growth or mass) यस्य प्लादृश मसि तेन मेदुरात् (fat) अन
 भासमानम् endowed with a pair of very thin shanks (जङ्घा) issu
 ing from the knee joints that were not prominent and that
 (therefore) appeared as if to fall down from a pair of thighs
 that were plump with hard flesh of tough growth due to leaping
 constantly practised His thighs were muscular and round,
 while the knee bones were not prominent (as they would be
 in the case of one who was not muscular) and his legs were
 thin The shanks therefore appeared to jump out of his
 rounded thighs उल्लिखिताभ्यां पार्श्वभ्यां (sides) प्रकाशित रुशिमा यस्य
 तेन (with मध्येन) सुरासुरै रमसेन (with force) भ्रमिन् वासुकि तेन
 घर्षण (rubbing) तेन क्षीणेन कुमारयुग had a waist the smallness of
 which was laid bare by his sides that were hollowed (being
 void of fatty layers) At the time of churning the ocean for
 the 14 jewels मन्दर became the handle and वासुकि was the rope
 See above (notes) p 275 The sides of मन्दर were scratched off by
 the violent rubbing of the rope Vasuki and so its मय्य became
 slight स्वामि यच्छन्तम् giving room to innumerable (tokens of)
 regard to be received from his master Even now it is usual to
 wear on the chest medals awarded to a person for excelling in
 anything C and T render 'offered room for unbounded feel
 ings of respect for his master This is not good The poet
 is giving the good points in the physique of कुमारयुग and not
 the largeness of his heart The plural सम्भावनानाम् is also
 against the latter interpretation निमृग श्ये by the quiet and
 graceful movements One who swims has to move his arms
 backwards and forwards as in walking Youth is a period
 that can scarcely be crossed without pit falls वापकरे वक्

(बन्धं) वस्त्र मानिस्यं तस्य मरीचीनां मरीची वस्त्राः बालमस्याः अस्तीति व्याख्या
 (with वेगया). समुद्रिचनानः प्रनापानस्य शिरसापरः दस्ताः (with
 वेगया). अङ्गितः पीवरः प्रकोष्ठः दस्त. वामकर...प्रकोष्ठम् whose round
 fore-arm was marked by the line of the scar of the bow-string,
 the scar that had a pencil of rays from the ruby in the brace-
 let of the left hand and from which (therefore) the budlike
 flame of the fire of valour seemed to shoot forward. As to the
 wearing of वस्त्र on the left forearm, see notes above p. 218. His
 forearm had a scar made by the bowstring and on the scar rays
 from the jewelled bracelet fell, which appeared like flames of
 fire. आलोदिनीम् slightly red. उद्यं अंतर्गतं अवलम्बते इति that hung
 down from his high shoulder. On his shoulder fell the reddish
 light of the jewel in his ear-ornament. It resembled the skin
 of the Ruru deer, which is worn across the chest and shoulder
 by a क्षत्रियमहाराजम्. Hence the word अग्रमहाराजमधिष्ठानम्. See
 श्रीषावनाष्टकम् I. 2. 14 'वृत्ताग्रवस्त्रादिनामग्निनाम्नि'. For a graphic de-
 scription of the equipment of a क्षत्रियमहाराजम्, see उत्तररामचरितम्
 IV. 20. उद्यं कौटिः दस्त सः उद्योतिः देवूरः तस्य पत्रमहे दुविषा तस्याः
 प्रतिरिपे गर्भे दस्त सः अग्रः, अग्रः कनोः दस्त. हृदये शिवा रोहिणी दस्त.
 अस्तौल गुण— a face on the cheeks of which there was a re-
 flection of a female figure drawn in lines on the armlets that
 had projecting points. His face was like the moon रोहिणी is
 said to be the special favourite of the moon. On his cheek there
 was the reflection of a दुविषा carried on the देवूर. The moon's
 heart thinks of रोहिणी. The star रोहिणी has flashing light, as the
 points of the देवूर flashed light. For वृत् at the end of वृत्तादि com-
 pounds, see above p. 254. अग्रमहाराजमधिष्ठानम् (pupil) दस्त. अग्रमहाराजः
 दस्त अग्रमहाराजमधिष्ठानम् गुणानि देवूरम्. He had a downcast eye (by way
 of showing his humility) and therefore taught humility to his
 lords. अग्रः is represented as standing in an expanded lotus.
 He, though desirous of अग्रः (glory), had a downcast look and
 not an upturned face like the lotus. उद्यं अग्रः, ornament
 worn on the crown of the head. अग्रमहाराजः is a kind of red,
 flower. अग्रमहाराजः loyalty. अग्रः means 'redness' also. अग्रः
 (1) humility; (2) capacity to bear, evility. अग्रमहाराजः
 अग्रमहाराजः अग्रमहाराजः अग्रमहाराजः—personally all the bows
 that were afraid of being broken in their bows (i.e. their
 great strength) with the bow that cannot be broken with
 with part of a bow is rather unusual. The reading of a bow
 of the bow of the 'Aśvamedha' is much better, but seems to be

प्रदीपम् he as if laughed at the moon lit evening with its moon surrounded by a halo सपरिवेश क्षपावर यशिन् The श्वेतार looked like the moon the white wreath like the halo and ग्रहवर्मा was like the moon lit प्रदीप आत्मरूपेण निर्मित (vanquished) मकरफेनु (भदन) तस्य करात् अपहृतेन विरचित वैकट्यविलास यस्य वैकट्यम् a garland worn over the left shoulder and the right arm (like यज्ञोपवीत), hence ■ mantle. ग्रहवर्मा wore as an ornament a string of flowers on the left shoulder and under the other arm He was more handsome than भदन The bow of Cupid ■ flowery A bow is also borne on the shoulder By vanquishing भदन, ग्रहवर्मा took from his hand his flowery bow and wore it as a वैकट्यक The word वर suggests another meaning One who is conquered has to offer tribute कुसुमसौरमगर्वेण भ्रान्त भ्रमरकुल तस्य वर प्रलाप देन शुभग (applies to both ग्रहवर्मा and पारिजात) As he had a garland of flowers bees hovered round him, they must have done so round पारिजात पारिजात is one of the five trees of Paradise and was one of the 14 jewels churned out of the ocean जात श्रिया सह—ग्रहवर्मा had royal splendour from birth, पारिजात was produced (from the ocean) along with रुक्मी पुन मेदिनीम्—पारिजात was taken to Heaven when churned out and hence the words पुन ८० Or there may be a reference to the story that कृष्ण had planted it in the garden of his beloved wife सत्यभामा नव हृदय—His heart was drawn by the curiosity to see the bride's face. One whose हृदय (i. e. the upper part of the body) is drawn forward may fall on his face प्रत्यासन्न (near) एव यस्य 'राक्षीनामुदयो एतम्' इत्यमर

P 72 ll 15-28 राजा तु प्रविवेश द्वारस्य समीपे उपद्वारम् (अभ्यधीमाव) माधव = वैशाख (वसन्त) यथाक्रमम्—ग्रहवर्मा embraced राज्यवर्धन first as the elder of the two पुत्रे प्रणयी a favourite of the king तात is often used as a term of address applied affectionately to any person, usually by a friend to a friend or by elder persons to youngsters. राज्यश्रिया—(1) by राज्यश्री, (2) by royal glory यत्नो goes with सुसखशी It was राज्यश्री who by her marriage with ग्रहवर्मा brought about an alliance of the families of पुष्पभृति and सुखर तेजोमयी—applies to both सोमः and पुष्पः सरलजगता गीयमान सुखशीलो आनन्दकारी गुणवता यदो—(1) whose many qualities, gratifying the ears of wise men, are sung by the whole world (with पुष्पः), (2) in which the many gratifying virtues of Mercury (सुख) and Karta are sung by the whole world (with सोमः) There is a further pun on the words गुण

(which also means 'threads, fibres') and वसु (bamboo) वसु was the son of the moon and वसु was the son of वसुती from the sun सोम seduced तारा wife of वृहस्पति and did not give her back Brahman returned Tara to वृहस्पति. तारा was pregnant and at the command of वृ. discharged the गर्भ upon reeds. Both इन्द्र and वृहस्पति wanted the son. The gods asked तारा whose son he was, but she spoke nothing through shame. The new born got angry, but प्रजा intervened and drew from तारा the admission that he was the son of सोम, who said 'साधु साधु वसु प्रायोऽभीति वसु इति नाम चक्रे.' See विष्णु. IV 6 The birth of वसु from वसुती when she was a maiden is well known आदिपर्व 64 140 'सदायं कुम्भकन्यायां जते वसो महाबल । सहन ववच विभ्रकुण्डलोद्घोषोनिगानन ॥' (Kumbha. ed) प्रथमेव देवस—the qualities of प्रहवमां had already made a great impression on the heart of प्रभाकरवर्धन. The वीरुम, one of the fourteen jewels churned from the ocean, is worn on his chest (हृदय) by Vishnu 'वीरुमाख्यमभूदस पद्मरागो महोदधे । तस्मिन् हस्ति स्पर्शा चक्रे वसोऽहं हृदये मनी ॥' भागवत VIII The word is derived as 'वु वुव सुभानि यामोनि इति वुलुम' समुद्र तप्त भव'. इदानीम्—now + e as a bride groom परमेश्वर = (1) शिवेन, (2) प्रभाकरवर्धनेन. Emperors had the titles परमेश्वर, महाराजाधिराज. See Introduction pp. XXX and XXXVI इन्द्र has the moon on his head. A bridegroom is to be honoured by the father in law समा येन the auspicious time (fixed for the marriage ceremony) approaches वीरुकगृहम्—the house where the marriage thread (वीरु) is placed on the wrist of the bridegroom before the actual marriage ceremonies. Com 1. 1. 8 1 'अथ तस्य विवाहवीरुव. स्पर्शितं विभ्रन एव' वसिष्ठानि—the eyes of women fell on him. The blue eyes resembled expanded blue lotuses. लङ्घन् traversing, jumping over (the lotuses in the form of eyes)

P. 72 l 29—P. 73 l 9 अथ तत्र पश्यन् The principal sentence is अथ तत्र पश्यन् इति परिवारम्—this and the following accusatives qualify पश्यन् इति वारम् who was attended by several relatives (भ्रातृ), dear friends and her own people (सहचर्या), mostly women. अथ अमुं तेन अमुनिनं मुनिं दत्ता — whose face was veiled by a red silken cloth. The radiance of her face made the lamps pale before her. The radiant glow of her face makes the lamps appear dim अथ अमुनिनं तेन अमुनिनं दत्ता दत्ता (दत्तादत्ता)—the beginning of which is covered by अम्ना that resembles a red silken garment. Or we may take it as अम्ना अमुनिनं दत्ता इति दत्ताम्—The idea is that

she was not a grown up woman, but was almost a girl. A delicate substance if closely pressed may break. यौवन is fancied as afraid of hurting her by too close an embrace as she was so delicate साध्वसेन (भवेन) निरुध्यमान (restrained) हृदयदश तस्मात् खेन मुक्तै—The sudden events of her marriage caused her heart to flutter and therefore she heaved sighs by way of relieving the pressure निमृतायतै secret and long She tried to keep her emotion to herself One who sorrows over anything heaves deep sighs The sighs which she heaved for relief are fancied to be due to her lamenting her maidenhood that was leaving her अत्युत्कम्पिनीं वार्यमाणाम्—her heart was in a whirl of emotions, but she was kept motionless by bashfulness as if through fear of her falling down One who is trembling (in body) has to be supported (वार्यमाण) for fear of a fall We cannot take अत्युत्कम्पिनीम् as trembling in body with the princess हस्तम् and शशिनम् are to be connected with अवलोकयन्तीम् (she was looking at her hand vacantly being absorbed in deep thought) ताम पक्ष् which was the rival of red lotuses : & her hand was red आसन्न ग्रहण यस्य the grasping of which (in marriage) was near ताम पक्ष् (the moon) who is the enemy of red lotuses आसन्न ग्रहण यस्य whose seizure (by Rahu : & eclipse) was near रोहिणी is the favourite wife of the moon out of the 27 नक्षत्रा मद ताम्—apphes to both रोहिणी and वधू रोहिणी would tremble at the approaching eclipse of her lord चन्दनेन वषला तद्गुलता यस्य ज्योत्स्नादानेन सञ्चित लावण्य यस्य the loveliness of which is accumulated by the gift of moonlight कुमुदा thrive in moonlight The inside of the कुमुदिनी would be white कुमुदा ईरिणीम्—she (वधू) was spreading about the perfume of flowers वसन्त is the season of flowers निःश्वसपरिमलेन आकृष्ट मधुकरकुल यया Her fragrant breath drew round her a swarm of bees मलयमारुत—the breezes from the Malaya mountain are charged with the perfume of sandal कृत सरणाम् (1) who did what Love dictated (with वधूम्), (2) who was followed by Cupid : & मदन acted as his wife रति dictated, कृत कन्दर्पेण अनुसरण यस्य (with रतिम्) Or we may dissolve कृत कन्दर्पस्य अनुसरण यया The bride was as handsome and loving as रति, the wife of मदन and is therefore fancied to be रति born again C and T translate 'love followed in the train of one who seemed a reborn Ratī' This is not clear मदन was born again and so Ratī is fancied as following him in that respect प्रभा

मायुर्यः—these five are to be connected respectively with the *ratnas* 'कौलुम...मृत.' अपरा...श्रियम् she was as if another श्री (रक्ष्मी) formed by the ocean out of wrath against the gods and demons. The author here mentions six out of the fourteen रत्न churned out of the ocean. There is an emphasis on the word श्री. राज्यश्री can naturally be called श्री. अपराम्—this word is used because there was one already produced at the churning. The ocean, being a mine of jewels, can produce fresh ones though fourteen were already taken away by the gods and demons. The anger of the ocean is due to his being deprived of the *ratnas*. स्निग्धेन...तंसाम् affectionate young maids (शालिका + लोक) made for her an ear-ornament with the rays of pearls as if with clusters of white सिन्धुवार flowers. सिन्धु (न्दु) वार is a plant called in Marathi निगडी. स्निग्धेन...लोकेन may also mean 'by the glossy soft light' (आलोकेन). कर्णाभरणमरकतस्य प्रभा हरितशादलं इव; मरकतप्रभासदृशं हरितशादलम्. कर्णा...प्लायाम who as if removed (i. e. rendered imperceptible) the lovely (हारिणी) beauty of her eyes by her broad cheeks on which there fell the lustre of the emerald of her ear-ornament, resembling a green meadow. पल्ली means a plot of ground. हारिणी = हरिणसम्बन्धिनीम्. So the words suggest another sense 'who entertained the eyes of deer with a plot of ground covered with green grass' (resembling emerald). अधोमुखी—through bashfulness she hung her head. इव. मुरोन्नमनप्रयत्नः येन—her friends tried to raise her face; in her heart also she wished to raise her face (to see the bridegroom). वर...बुभुक्षु her friends were absorbed in looking at the wonderful bridegroom; her heart fluttered to look &c. हृदय निर्भर्त्सयन्तीम् she censured her heart for its cowardice in not succeeding in raising her face to see the bridegroom, though she so much desired to raise it.

P. 73 ll. 10-23 प्रदिवन्त...विनायकुः. यथा समर्पितम् handed over (to Cupid) by the bride. यमाह वन्द्यः Cupid seized him i. e. he became enamoured of the bride. A thief is handed over to proper custody and is held fast by the custodian. हसि-
 हासेन स्मेरानि (smiling) मुगानि यामाम्. अविदुषम् very cleverly. इति वरिणदम् (विवादस्य) अनुवृत्तः येष्वस्मिन् यथा. जगाम—connect this with वेष्टम्. यव गम् and the following clause. In the accusative qualify वेष्टम्. नव...वध्वाम् (1) brilliant with fresh white-wash, (2) white like fresh chunam (with उपवध्वाम्). गुप्ता may, in the latter case, also mean 'nectar', which is also white. गुप्ता-

धूलस्य हिमालयस्य उपत्यका (a land at the foot of a mountain) 'उपा-
 धिभ्यां एकत्रासन्नारूढयो' पा 5 2 34 (संज्ञायामित्यनुवर्तते। एवतस्यासन्न
 सलमुपत्यका आरूढ सलमधिलका। सि कौ) भृशुद्रि (1) by kings, (2) by
 mountains सेक दन्तुरै that bustled with barley shoots that look-
 ed soft on account of the sprinkling of water पञ्चासौ with five
 mouths or lion shaped कोम चित्रै variegated with soft colours
 अमित्रमुदौ —C and T translate 'gleaming around it were earthen
 dolls, whose hands bore auspicious fruits, and which had five
 mouthed cups bristling with dew besprent blades of barley and
 enemies' faces painted with soft colours' So they think that the
 the कलशs were in the hands of dolls But one fails to see how
 the sentence yields this sense We must connect कलशै and कारिभिः
 with उद्भासितपर्यन्ताम् अमित्रमुदौ should be taken as an adjective
 of कलशै (अमित्रा शत्रव मुखे येषाम्) The idea seems to be this —
 there were कलशs with barley blades that resembled दन्त, the
 कलशs had a lions shape, they were painted in various colours,
 hence the whole presented an awful aspect, so that the कलशs
 seemed to have some terrible enemies in them On the fringes
 of the वेदी were also dolls holding auspicious fruits (cocoanuts)
 अञ्जलिकारिका—a clay doll 'स्वात्तालभयिका स्तम्भे लेप्येनाञ्जलिकारिका' इति
 क्षीरस्वानी C reads अमत्रमुदौ which means 'that had the mouth
 of a goblet' This seems to be a suspicious reading adopted to
 obviate the difficulties of अमित्रमुदौ अमित्रमुदौ may also be
 taken as a noun by itself उपाध्यायेन उपधीयमानानि (heaped,
 placed) इधनानि तेन धूमायमान अग्नि तस्य संपुनये (kindling) अञ्जुनिका
 उपद्रष्टृदिजा यस्याम् (adj. of वेदीम्) उपद्रष्टृ means 'one who super-
 vis es' अञ्जुनिक not having leisure, busy कृशानो (अग्ने) समीपे इति
 उपकृशानु निहिता अनुपहता (new, not used) इति कुशा यस्याम् सनि-
 दित द्रुपदां अजिनाना आज्यस्य स्रुचां (ladles) समित्पूलीनां (bundles of
 fuel sticks) निबद्ध यस्याम् C reads कृक् (garland) for स्रुक्, but
 it is not very appropriate in the context नूतनशस्त्रैः आर्पिता
 श्यामलशमीपलाशमिश्रा लाजा (fringed grain) तै हसतीति हासिनीम्
 The लाजs being white are spoken of as the हास of the वेदी शमी is
 a sacred tree. पलाश leaf See रघुवंश VII 26 'इवि शमीपलवलाजयाधी
 पुण्य कृशानोरुदियाय धूमः' वाल्मीकि says 'शमीपलवमिश्रां लाजानाञ्जलिनावपति'.
 शस्य —र्यम् winnowing basket (Marathi सय) सज्योत्सव —राज्यश्री
 resembled the light of the moon See धर्मसिन्धु 'वधूवरी पूर्वोक्तलक्षणा
 वेदी मधयोपेगारुद्र &c' समुत्सव—connect this with 'शिखिन (अग्ने)
 समीपम्' वेहिता हवस the red leaf like flames of which were
 tremulous (with fire), the red flame like leaves of which were

tremulous (with रक्ताशोक). शिखिन् also may be applied to रक्ताशोक (it had a tapering foliage) कुसुमायुध (कुसुमानि आयुधानि यस्य) इव—ग्रहवर्मा was handsome like मदन and राज्यश्री was like रति रक्ताशोक is an excitant of love In this sentence as well as in the preceding (आस्तोह ता दिवमिव), the author perhaps intentionally indicates the untimely death of ग्रहवर्मा दक्षिं वृत्ताभिः that moved round to the right Flames moving to the right are a good omen ज्वालामिरेव सम—the idea is—the flames moved about he also moved round the fire नखमयूरे धवलता तनु यस्य When the bride let fall the oblation of parched grain into the fire from her hands, her brilliant nails brightened the fire अदृष्टपूर्व वधूवरयो रूपेण तेन निसर्गं तेन स्मेरं . Smile is white according to the poets, the brilliance of the nails transferred to the fire is the smile and the white लाजस are the teeth shown in smiling. For going round the fire and लाजहोम, see कुमारसम्भव VII 10 'तं दम्पती नि परिणीय वह्निमन्योन्यसंस्पर्शनिमीलिताक्षौ । स कारयामास वधुं पुरोभास्त सिन्धुनिद्रार्थिणि लाजमोक्षम् ॥' The आश्वलायनगृह्यसूत्र says 'वध्वं गला उपस्तीर्य भ्राता भ्रातृस्थानीयो वा दिलांजनावपनि' (I 7 1) मेघातिथि on मनु VIII 227 remarks 'लाजहोममभिनिवर्त्य त्रिं प्रदक्षिणमग्निमावन्त्य सप्त पदाति स्त्री प्रत्यन्वते'

P 73 l 24—P 74 l 2 अत्रान्तरे वासगृहम् रतोऽयं वधू—the bride wept because she was soon to be separated from her parents स्वच्छं यती as if quenching the image of fire reflected inside her bright cheeks The bride was near the fire रथूलमुक्ताफलवत् विमला वाष्पविन्दवः तेषां सन्दोहः (assemblage) तेन दर्शितं दुर्दिनं यया दुर्दिनम् a rainy day 'मेघच्छत्रेऽहिं दुर्दिनम्' इत्यमरः निवदनविकारम् without showing any emotion on her face उदग्धं विलोचनं यामासु प्रविदेश—connect with वासगृहम् द्वारपथे स्थितः रक्तप्रीतिदेवता यस्मिन् on the side of the door of which was painted Pati, the presiding spirit of Love प्रणयि कुक्षे—the bees, drawn by the perfume of flowers entered the वासगृह before ग्रहवर्मा and looked like his friends अग्निं काशिराम्—the idea is—the lamps began to flicker owing to the breezes set in motion by the bees the poet fancies that they trembled because they were afraid of being struck with the कर्णोदरम् (1 व राज्यर्क्ष in order to put them out) पण्डरेणे स्थितं सवन्नि (having bunches of flowers) रत्नाशोकवत् तस्य तल्ल भवतीति ० भास्तेन ० भात्रा अभिरूपवादेन whose brow was strange निर्वहन्ति नेत्रविभागं दत्तं a third part of whose eye was obliquely contracted Cupid is represented as having a squint eye to symbolize the

fact that love is generally blind The reading काञ्चनाचामरकेण is not quite clear काञ्चनाचामरकेन (काञ्चन + आचामरकेन) — a golden spitting vessel This latter is really the reading of B, as the MSS often confound च and व इतर सनादेरा (स्यनेन) bed that had on the other side a golden figure holding an ivory box, like Lakshmi herself having in her hand a lotus with a long stalk The white ivory box resembled the white lotus and the golden figure was like लक्ष्मी सोपधानेन with a pillow स्वास्तीर्णं well covered with coverlets कृता कुमुदै कुमुदाना वा शोभा यस्य येन वा (1) that was decked with white lilies (2) that gave beauty to the कुमुद (with शशिना) The moon is a friend of love See कुमारसम्भव IV राजतेन made of silver (and hence compared to the moon) निद्राकलशेन—auspicious jars were placed near the bed to ward off evil and to induce sleep Compare कादम्बरी 'क्रमेण चोद्गते गगनमहापयोधिपुलिने सप्तलोचमङ्गलनिद्राकलशे कुमुदवाधवे' (p 178 of P)

P 74 ll. 3 9 तत्र च गमदिति प्रथमा गवाक्षकेषु as if they were the faces of the family goddesses (seen) in the jewelled lattice windows that had come out of curiosity to overhear the first words (of the bride and bridegroom) क्षणदाम् = निशाम् अपुनरुक्तानि that were not monotonous दत्त्वा रणरणकम्—A door keeper is always in attendance in a राजकुल, when ग्रहवर्मा went away he left behind regret (in the hearts of the members of the palace) at his departure यौतकं लोकस्य taking with him the hearts of all people as the provision for his journey offered to him as marriage gift For यौतक, see above p 286 शब्द — लम् पयिष्य (पादेयम्) इति—shows the end of the उच्छ्वास